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BOSTON ACADEMY OF MUSIC.

THE
Musical Library.

EDITED BY
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MUSICAL LIBRARY.

PART I.....JULY, 1835.

ADDRESS.

THE design of the "MUSICAL LIBRARY" is to furnish monthly a choice collection of music, both vocal and instrumental, sacred and secular, presented in such a form as will render it a desirable companion in the parlor, the social circle, and in private instruction. Pieces will be occasionally inserted, suitable for the private practice, or public performances, of choirs or singing societies. The music will be selected from the works of the best composers, ancient and modern. Original compositions may occasionally appear. The editors will constantly aim to select such music, and such only, as possesses an elevated character, and is really good and worthy of preservation: music that shall interest and educate; and while it pleases, shall cultivate and refine the taste, and promote a correct and accomplished style of performance. Care will also be taken that it shall be adapted, as far as possible, to the state of the art in this country, and to the wants of the American public.

The department of *Instrumental Music* will be conducted principally with reference to the Piano Forte. This instrument is deservedly becoming more and more popular, both for ladies and gentlemen. It is extensively manufactured in this country, and as well as in any part of the world; and it is now to be found in almost all our towns and villages. The music for the Piano Forte will embrace every variety of style. Pieces may occasionally be inserted requiring rapidity of finger, or power of execution; in general, however, such pieces will be taken, as may be performed by those who have made tolerable proficiency on the instrument, not forgetting those who are just commencing, or who have made comparatively but little progress. The fingering of difficult or doubtful passages will usually be marked; and dynamic signs, indicating style and manner, will be carefully applied.

Music for the Organ will be occasionally introduced. This noble instrument is becoming very common in the churches of various denominations of Christians, and the demand for music appropriate to it is constantly increasing. Hitherto, very little music has been published in this country for the Organ; and many young persons, who officiate as organists, and who play psalmody very acceptably, are often at a loss for an appropriate voluntary, prelude, or interlude. It will be an object of this work to supply this deficiency, so far as its limits will allow. A page or two of each number may, perhaps, be devoted to Organ voluntaries, preludes, &c., designed either for the study of the instrument, or for the purposes of public worship.

The department of *Vocal Music* will probably occupy about three-fourths of the work, and will embrace both secular and sacred music, consisting of songs, duets, glees, anthems, &c., arranged for all the different varieties of the human voice, and furnished with a separate accompaniment for the Piano Forte or Organ.

There has been but little secular music published in this country, except the common sheet music; and this is usually sold at so high a rate, as to prevent its general circulation among all classes of citizens. The proprietors of the Musical Library hope to remove this difficulty, by presenting good music in a handsome, attractive style, and for about one-fourth of the prices at which it is usually sold; relying on the prospect of an extended circulation, to enable them to do so.

It is a very common complaint, that the words of much of the music published are more or less objectionable. Indeed, it is not uncommon to find such sentiments or allusions in the poetry, as no lady would utter, were they not clothed in the melody of song. Hence parents and teachers have often found it difficult to select such pieces as are admissible, when considered with reference to their moral tendency, or to the power of music over the feelings and the

imagination. If we look back to the songs published from twenty to fifty years ago, we shall find them much more objectionable than those of the present day; and it is pleasing to observe the improvement that has been made: but the wheat is still too much mingled with the chaff, and a winnowing operation which shall present it pure, must not only prove salutary in its general effects, but be a relief to the teacher, and a kindness to the pupil.

The finest composers of glees, too, have often spent their strength and exerted their ingenuity in connection with unworthy subjects,—subjects calculated to degrade rather than to elevate the human character—to debase rather than to refine and improve the feelings. Hence the multitude of mere comic, bacchanalian glees, &c. Much has been done of late by the Germans to improve the text of social music; and some of their best poets and musicians have united to furnish such pieces as are at once calculated to please and to improve. The editors of the Musical Library hope to be able to present to the American public many of these compositions, and it will always be an important object with them to give the best specimens in the various departments of secular music, with constant reference to the importance of a pure text.

In the department of sacred music, it is not intended to interfere with the many valuable collections of Church Music already before the public, nor is it expected indeed that much *church* music will be inserted; but this department will rather consist of such pieces, songs, duets, &c., as are of a religious character, and appropriate to the domestic or social circle; including such of the songs of Handel and others, as on account of their own intrinsic merit, have become standard pieces, or musical classics, and which must necessarily be studied and understood by every one who desires to cultivate a pure and elevated musical taste, or who wishes to lay any claim to a correct musical education.

In each department of the work, the wants of Teachers will be constantly kept in view; and such music will be introduced as shall be calculated to advance the pupil, aid the teacher, and thus promote the cause of musical education.

In the letter-press department we shall endeavor to furnish such articles, as will contribute to the amusement, or to the instruction, of our readers. Believing, as we do, that music should be made a branch of common education, and that its general introduction into schools and into every system of education, would be attended with the happiest results, we shall always consider it of the first importance to do, all that we can to promote this object, and to extend the influence of musical education, both vocal and instrumental, whether it relates to children or adults, individuals or classes. We shall endeavor to give such information in relation to singing schools, both juvenile and adult, as may be interesting and useful; to aid teachers by such suggestions as our own experience, or the experience of others, may dictate; and to point out such modes of proceeding as have been found to be successful. It will also form a part of our plan, to give instructions as to the formation and conducting of choral societies, and choirs of singers; pointing out the qualifications of leaders, conductors, accompanists, and members generally; and the best mode of proceeding, both in respect to church music, and to concerts, or public performances and exhibitions. Essays on the various departments of musical science, theoretical and practical; musical news; reviews of music and musical publications; accounts of musical societies and performances; biographical notices of musical composers; anecdotes of music and of musical men; and indeed whatever may promise to be interesting, shall be given, as far as our limits will allow.

BIOGRAPHY.

NEUKOMM.

THE Chevalier Sigismund Neukomm, who was born at Salzburg in 1778, began his musical education under the tuition of the excellent organist of that town, Weissaner, at the early age of six years, and at fifteen was elected organist of that university, where he studied the other sciences under the careful superintendence of his father, who was a writing-master there. It does not appear that any extraordinary musical talent showed itself at a very early age in Neukomm, for it was not until he was eighteen years old that his determination was fixed to follow music as a profession. His mother was nearly related to the wife of Michael Haydn, who was induced to initiate young Neukomm into the knowledge of the theory of music, and the rules of composition, without any other remunerative consideration than his occasional assistance in the performance of his duty as court organist. His first public occupation was that of chorus master, which situation he held for about two years, and in 1798 quitted Salzburg for Vienna, where the celebrated Joseph Haydn was then residing, carrying with him a request from Michael that his brother would receive him as his pupil. Haydn, finding that Neukomm profited by his instruction, treated him more like a son than a stranger; and took great pains to instil into his mind the best principles of that art which he himself had studied with such eminent success. Neukomm was Haydn's pupil for about seven years, and this may account, perhaps, for his writings being so frequently composed after the style of this great master. From Vienna he took his departure in 1804 for St. Petersburg; but his stay in Russia was short, owing to a very serious malady with which he was seized, and which obliged him to seek a more congenial climate; he therefore proceeded to France, in the capital of which kingdom he made a long sojourn; and produced a great number of works, many of which are highly creditable to the pupil of Haydn. From Paris, Neukomm returned to Vienna, just in time to close the eyes of his master and friend; and in that city the allied sovereigns were present at the performance of a mass of his composition, in which more than 250 musicians were employed. Since which period the chevalier came over to England in the *suite* of Prince Talleyrand; and first created a popularity here by his composition of "The Sea," written by Barry Cornwall, a song, although it cannot boast of much originality, yet it is peculiarly adapted to the expression of the poetry.

In 1831, Neukomm composed an oratorio called "Mount Sinai;" in 1832, he conducted a performance, given in commemoration of the centenary of the birth of Haydn, at which about one hundred and fifty of the most celebrated professors of music were present, and performed a number of Haydn's compositions. In 1834 he composed an oratorio called "David," for the Birmingham grand music meeting; for which occasion, the largest room, and the most stupendous organ in Europe, were erected: but it seems that the Chevalier did not add many laurels to his brow by this composition, or by his extemporaneous performance on the organ, if credence is to be given to newspaper reports. However, there is no question but that Neukomm has musical talents, and those of a very high order, which his compositions sufficiently testify; but we think his genius has been a little over-rated, when it has been put in competition with Haydn and Mozart;—his greatest strength appears to us rather to lie in instrumentation, than in original composition. He is sadly deficient in melody, which, after all, is the great test of genius.

London Musical Magazine.

ORATORIO OF DAVID.

This Oratorio, selections from which have been performed at the Oratorios of the Choir of the Boston Academy of Music, and Handel and Haydn Society, is now in press, and will shortly be published. Although the critics by no means agree as to its merit as a whole, there can be no doubt that it contains much fine music which will be introduced and be popular in large places, where the services of a complete orchestra can be secured. We shall endeavor to give a more particular notice of this Oratorio in a future number.

MUSICAL ELOCUTION.

THE superiority of the vocal over the instrumental art, consists in the more complete and definite expression which the combination of words with notes affixes to a composition. A just articulation is therefore the property by which this pre-eminence is conferred and secured, inasmuch as, although the addition of the voice may afford to an orchestra a new auxiliary, and a finer species of sound, than can be produced by any instrument, yet, unless the words be distinctly pronounced, it bestows nothing beyond such an addition. To give a musical and proper effect to a melody, there are three great requisites, viz. voice, ear, and science;—to convey its peculiar beauties, and

adapt them to sentiment, demands a just, articulate, emphatic, and in some cases, impassioned enunciation of every syllable.

Thus the elocution of the art divides itself into two distinct branches, one of which is technical, the other intellectual;—the first is simply employed upon pronunciation, which it purifies, regulates, and adapts to the utterance of sounds. The other embraces the conception of the sense of the author, the dramatic expression of the passion, and above all, a nice judgment as to the degrees to which expression, under the various situations in which the art is exercised, may with propriety be carried.

The analogy between the elocution of public speaking and that of singing is very close—and indeed they scarcely differ at all, except in degree. The effects of reading or declamation are produced by the quality of tone, by inflexion, emphasis, and by total cessations or pauses. Singing seems only to heighten these effects, by using in a bolder manner the same agents: the principles are the same in both.

GENERAL DIRECTIONS TO SINGERS. No. I.

POSITION.

1. The singer should stand perfectly erect; the chest should be somewhat expanded and advanced, by pressing the shoulders a little downwards and backwards. The head should be quite erect, or thrown back in a line with the shoulders; and the direction of the eyes should be, as nearly as possible, horizontal. The singer should carefully avoid, on the one hand, a formal stiffness or sameness; and on the other, should strenuously guard against a regular or constant motion of the head or any part of the body, or any action or movement having the appearance of affectation or peculiarity.

2. In singing to a Piano Forte accompaniment, the singer will appear to the best advantage, by fronting, or nearly fronting, the right or left shoulder of the accompanist, with the head turned gracefully towards the Music. When the singer has also to play the accompaniment on the Piano Forte, the instrument should be so placed that the performer may face the company, and not sit with the back to them; the seat should be a little lower than for ordinary playing; the proper position of the body should be preserved, and especial care taken that the shoulders and chest be not so contracted as to injure, or prevent the free and proper delivery of the voice.

THE MOUTH.

3. In general, singers do not open the mouth sufficiently wide: a few are found on the other extreme; while we occasionally find those who naturally open the mouth and lips well, beautifully and advantageously. It is always the object so to open the mouth as to produce the finest quality of tone; but as no two persons are formed exactly alike, no directions can be given which will be equally applicable to all. That form which has the most expression is, generally, the best; and this can only be acquired by careful attention to the position of the organs, and a length of practice sufficient to make that position natural and easy.

4. As a general rule, the teeth should be so far apart as freely to admit the fore finger between them. Whatever the vowel sound may be, the same form and degree of openness should be retained, as far as is consistent with the purity of the vowel sounds, as a means of preserving uniformity in the quality and quantity of tone.

5. That form of the mouth which is produced when the lips assume a little of the smiling form, and display the edges of six or eight of the upper and lower teeth, is beautiful and desirable. Some persons, however, cannot show the teeth without distortion, which must always be avoided. An agreeable formation, and that which is the most expressive, without the appearance of affectation, is the best. Good nature, cheerfulness of disposition, buoyancy of spirits, and warmth of feeling, contribute much to the proper opening figure of the mouth, and to the general good appearance and performance of the singer.

6. The protrusion of the lips is unfavorable to quality of tone; in the vowel sounds of O and U, the singer must be careful not to commit this fault.

7. While the singer is careful to cultivate the habit of opening the mouth in such a way as to produce the best possible tone, the very great importance of the form and action of the lips and tongue must not be forgotten. Indeed, all the organs of sound must be taught to perform their office quickly, promptly, accurately, and with ease. Every thing like grimace is as unfriendly to good execution and expression, as it is offensive to an attentive auditory. It is highly important, therefore, to cultivate a natural and agreeable appearance of the person and countenance. To assure themselves of their own propriety in these respects, and in order to acquire the habit of directing their looks to others while singing, learners should practise frequently before a mirror, and also invite the criticism of those in whom they have confidence.

MOLINEAUX.

(To be continued.)

THE HANDEL AND HAYDN SOCIETY.

Among the various associations formed for the improvement of sacred music, the Boston Handel and Haydn society stands pre-eminent. Perhaps no other institution has done more for the last twenty years to elevate the standard, and to advance the cause of church music than this. It was formed, and it commenced its operations at a time when musical taste was very low—at a time when almost all the old church melodies that in former days had enlivened the devotion of the Fathers of New England were banished from the house of God; and when—instead of the old metrical psalm-tunes, majestic, dignified, and solemn, there was, in general use a style of music (if music it may be called,) frivolous and unmeaning; abounding in the most ill-contrived, absurd, and ridiculous attempts at imitation and fugue; and in which all the laws of harmony and counter-point were utterly disregarded, because wholly unknown. Many of our musical readers, of forty years of age or more, will not have forgotten such tunes as Bridgewater, Majesty, New Durham, Complaint, Contentment, Delight, Paradise, and a host of others, alike destitute of merit, which they were then accustomed to hear.

Previous to the time of the Handel and Haydn Society, however, considerable effort had been made, both by individuals and by societies, for the improvement of church music. Among those who had made exertion to correct the public taste, and to introduce a style more pure, elevated, and devotional, and whose influence had been already felt in some sections of our country, were the late Dr. Chapman of Groton, the present Dr. Pierce of Brookline, Dr. Dana of Newburyport; and among musical professors and teachers, Law, Holyoke, Albee, and others.

In 1806 "The Salem Collection," originally prepared for Rev. Dr. Prince's Congregation, "selected from the works of the most eminent composers," was published. In the preface the publishers lament "the most deplorable corruption of taste in church music." Soon after this the "Middlesex Musical Society" published a valuable collection of psalmody, in which they rejected all the unmeaning trash so much in vogue, and brought up again the old tunes. In their preface, in reference to the popular music of the day, they say,— "It is hoped that the time is not far distant, when none will have the temerity to advocate or countenance profaning the house of the Lord, by offering a Babel confusion of tongues, as an act of homage in divine worship." In 1809 the "Lock Hospital collection of Sacred Music" was republished in Boston; and not long after the "Bridge-water Collection." The churches in Boston began to reject the prevailing style of music, and to introduce a better. This was especially the case in the Park Street Church soon after its formation, the Choir of which became quite celebrated for its correct and tasteful performances under the direction of Mr. Elnathan Duren.

Thus was the way prepared for the formation of the Handel and Haydn Society, which was first organized in 1815. The first meeting of gentlemen preparatory to this was held at the hall of Mr. G. Graupner, Franklin Street, on Thursday evening, March 30, 1815. This meeting was called by Messrs. G. Graupner, Thomas S. Webb, and Asa Peabody, and consisted of the following gentlemen, viz:— Messrs Graupner, Webb, A. Peabody, Winchester, Withington, S. H. Parker, Guild, Dodd, Holt, Bailey, Richardson, Huntington, Eastman, Aaron Peabody, M. S. Parker, and Dr. Mulliken. After a full discussion of the subject, and a resolution to proceed to the formation of a society, Messrs. Webb, A. Peabody, Winchester, Withington, and S. H. Parker, were appointed a committee to prepare such rules and regulations as might be thought proper.

On the 13th of April the committee reported to a much larger meeting: their report, after free discussion and amendment,—was adopted as the constitution of the society:—and on the 20th of April the constitution was signed by thirty-one gentlemen; and the first election of officers took place, which resulted in the following,—

First government of the Handel and Haydn Society:

THOMAS SMITH WEBB, <i>President.</i>	
AMASA WINCHESTER, <i>Vice President.</i>	
NATHANIEL TUCKER, <i>Treasurer.</i>	
MATTHEW S. PARKER, <i>Secretary.</i>	
ELNATHAN DUREN,	} <i>Trustees.</i>
BENJAMIN HOLT,	
JOSEPH BAILEY,	
CHARLES NOLEN,	
EBENEZER WITHINGTON,	
JOHN DODD,	
JACOB GUILD,	
WILLIAM K. PHIPPS,	
SAMUEL H. PARKER,	

(To be continued.)

THE ART OF SINGING.

The existence of an *art of singing*, to be taught independently of voice, taste, and musical knowledge, is hardly known to many teachers of vocal Music. The formation of the voice is often left to mere chance. Something is taught in relation to style and execution; but how seldom are the powers of the voice clearly ascertained, and properly developed. The cultivation of the voice essentially consists in its proper formation, delivery and developement. Before this can be advantageously done, the pupil must become familiar with the elements of Music, so as readily to sing at sight such lessons and exercises as may be required. The elementary principles of Music should be acquired in classes in childhood, before the voice changes. During the time of the change, it should be but little used; but as soon as it becomes settled after the change, a judicious private instructor is indispensable to all those who wish to acquire the *art* of singing.

MUSIC AS A COMMON STUDY.

In many parts of Switzerland and Germany, vocal Music is one of the branches of common school instruction. It is considered as necessary as reading and writing, and an ability to teach it is regarded as an indispensable qualification in an instructor. In consequence of such general and early attention to the subject, this important part of public worship can be suitably performed by the whole congregation. But in addition to this advantage, Music of a chaste and elevating moral character, has been introduced to a great extent, and with the happiest effect, especially among children and youth, as the companion of the fire-side, and the play-ground. In Switzerland, this is especially the case, where Music is a favorite recreation of the young, especially of the poor; a cheering companion in their labors, and a substitute for drinking and riot in their social meetings.

Report of the Boston Academy of Music.

ITALIAN STYLE.

BRAHAM.

Italian singing is a term applied by the vulgar to a display of the worst possible taste in the introduction of the most preposterous flourishes and cadences, which may be characterized as the flagree of the art. The genuine Italian style may be likened to the Corinthian order in architecture, at once solid, beautiful, classic and ornamental. The principles of the Italian school of singing are as simple as they are sound and efficacious. Braham, the first singer in England, is an instance of the good effects of the Italian method of vocal teaching. Braham; to whose merits the Italians (not forgetting their Donzelli) have paid this high tribute—"Non c'è tenore in Italia come Braham." "There is not such a tenor as Braham in Italy." Though a native of England, Braham is an Italian singer. The richness, evenness, and permanency of his voice, the purity and power of his production of tone; the beauty, finish, and facility of his execution, and his clear and distinct articulation, are the results of his Italian education. His style is chaste, impressive, and full of feeling. There is no class of music which he cannot perform with effect, whether it be the massive grandeur of Handel, the quaintness of Purcell, the brilliancy of Rossini, or the homely sweetness of Dibdin. Nature has been most bountiful to him, but he has made right use of her munificence. Braham presents the rare instance of a singer whose voice is naturally of a fine quality, compass and power, judiciously trained, cultivated with assiduity, exercised with genius, and preserved by temperance.

New Monthly.

EXTEMPORARY ORNAMENTS.

Algaroti, a celebrated writer on singing, says, "a singer is rarely to be found, who, whether through ignorance, or through an immoderate desire of pleasing, hath either judgment enough, or inclination, to be confined to the subject of the composer, and will not depart from it, forgetful of all decorum and truth. Hundreds of common-place rhapsodists, and of ridiculous heads, who thrust in matter foreign from the subject, are to be met with, for one performer, in whom elegance and nature combine, and whose fancy is subordinate to his judgment." Weber once gave a celebrated English singer a severe reproof for this kind of folly, at a rehearsal of one of his songs in Oberon.—The lady chose to introduce a *roulade* not at all in keeping with the subject, when she was stopped by the composer; who remarked,— "Dat is vary preety; but it is not vat I did write."—*Harmonicon.*

MUSICAL PUBLICATIONS.

"The *Family Minstrel*: devoted to music and musical knowledge, as connected with practical education, domestic enjoyments, and the worship of God." By Charles Dingley.

This publication may be safely recommended to parents, families, ministers, and indeed to all who are interested in the cause of sacred music, or who are engaged in its cultivation. It is published on the 1st and 15th of each month, in numbers of eight quarto pages. Twelve numbers have been already issued. It is a work which promises to be useful in the cause of sacred music; we think it well deserving of patronage, and cordially wish it success.

"The *American Musical Journal*: a monthly repository of musical literature, and of standard vocal and instrumental music. New York: published by James Dunn, 24 Thames Street." This work is devoted to musical information, criticism, biography, &c. much of which is selected from European publications. Each number contains a few pages of music for the Piano Forte, or with Piano Forte accompaniment. We regard the literary department, or letter-press matter, as far the most important part of this work. The numbers already published contain many valuable articles, calculated to impart knowledge on musical subjects, and to improve the taste; and it cannot fail to be interesting to the lovers of music generally.

"The *Musical Magazine*. By Thomas Hastings." This is a monthly publication devoted to the cause of church music. The name of the editor is in itself a sufficient recommendation. Mr. Hastings has long been known as a teacher and compiler of church music, and is in many respects peculiarly qualified to conduct such a work as the Magazine. It should be taken by clergymen, leaders of choirs, and singers generally.

"The *Musical Cyclopædia*: or the principles of music considered as a science and an art; embracing a complete musical dictionary, and the outlines of a musical grammar, and of the theory of sounds and laws of harmony; with directions for the practice of vocal and instrumental music, and a description of musical instruments. By William S. Porter. Boston, published by James Loring, 132 Washington Street." This work embraces—1. A musical dictionary.—2. A musical grammar.—3. Harmony.—4. Musical practice, or musical taste.—5. Scientific principles of music.—6. History of music.—7. Musical instruments. The *Musical Cyclopædia* contains much valuable information, nowhere else to be found in a single volume. It should be in the hands of every Teacher; and cannot fail to be useful to every one who desires to acquire a knowledge of theoretical and practical music.

THE ODEON—MUSIC THEATRE.

This building (formerly the Boston Theatre) which has been fitted up for the use of the Boston Academy of Music, was opened to the public on Wednesday evening, Aug. 5th,* with appropriate exercises. The large hall, or principal apartment, was filled in every part. It was supposed that twenty-five hundred persons were present. The interior arrangements, in respect to the convenient accommodation of an audience, the impression on the eye, and the effect of sound, gave universal satisfaction.

The following is the order of exercises:

1. Voluntary on the Organ. GEO. JAS. WEBB.

2. Chorus. By the Choir of the Academy. MOZART.

Let us with a joyful mind,
Praise the Lord, for he is kind;
For his mercies shall endure
Ever faithful, ever sure.
"Dona Nobis" in Mozart's 12th Mass.

3. Prayer. REV. F. W. P. GREENWOOD.

4. HYMN.
Praise ye Jehovah's name,
Praise through his courts proclaim,
Rise and adore:
High o'er the heavens above,
Sound his great acts of love,
While his rich grace we prove,
Vast as his power.

Now let the trumpet raise
Sounds of triumphant praise,
Wide as his fame:
There let the harp be found;
Organs, with solemn sound,
Roll your deep notes around,
Filled with his name.

While his high praise ye sing,
Strike every sounding string;

Sweet the accord!
He vital breath bestows,
Let every breath that flows
His noblest fame disclose—
Praise ye the Lord.

Tune—AMERICA.

5. Address. By SAMUEL A. ELIOT, Esq.

6. CHORUS.—HANDEL.
How excellent thy name, O Lord,
In all the world is known!
Above the heavens, O King adored,
How hast thou set thy glorious throne!

7. Concluding prayer and benediction. REV. G. W. BLAGDEN.

The address by Mr. Eliot was highly interesting and appropriate. As it will undoubtedly be published, we forbear a more extended notice of it at the present time.

The name which the Academy have given to their building, is taken from a building in Athens, erected by Pericles as a music theatre, and in which musical prizes were contended for. The term Odeon was derived from the Greek word signifying "a song," from whence our English word *Ode*. It is often used by ecclesiastical writers to designate the choir of a Church. The Odeon at Athens was also used for popular meetings for discussion. Considering the corresponding uses to which the building of the Boston Academy is to be applied, the name adopted is no less appropriate than convenient.

The following description of the building is from the Atlas:—This building has been completely metamorphosed by the Boston Academy of Music, and was opened for the first time on Wednesday evening, by an address from Samuel A. Eliot, Esq. That part formerly used as the stage has been divided into several apartments. The centre room is fifty feet by thirty-three, and thirty feet high. This part of the house contains the organ and the speaker's desk, and will be occupied by the choir. Surrounding and above the choir, are several rooms of various dimensions, some of which will be improved by the Academy, and others let for school rooms and other purposes.

In the audience part of the house the partitions of the first and second rows, between the boxes and the walls of the building, have been removed: thus giving room for widening and extending the seats, and bringing in the light from twelve windows. In addition to the light thus obtained, two skylights, one over the choir, of nine feet in diameter, the other over the centre of the house of twelve feet, have been cut through the roof, which in all admit sufficient light to render the building pleasant and inviting. The floor of the pit has been raised several feet, and has now an inclination of only about eighteen inches. This floor and that of the first and second rows are covered with neatly finished settees, which are all permanently fixed, except those in the centre of the building. These, though fastened to the floor, can be taken away and replaced, should it ever be found necessary. The whole number of settees or slips in the three divisions of the house above-named is one hundred and sixty-one. They are placed at sufficient distance to render them convenient, are all stuffed, seat and back, and beautifully covered with red moreen, presenting to the eye, when contrasted with the white walls of the building, an air of ease and comfort seldom witnessed. The third and fourth galleries have been repaired, and painted. In other respects they have not been altered materially. The communications to them, however, have been much improved.

The saloon, like the other parts of the house, has been put in complete order;—the wood-work painted, and the walls colored. This room is fifty feet by twenty-five, and for correct proportions and classic beauty will compare with any room of its size in the city. It is fitted up with a speaker's stand, and movable settees, and will hold about two hundred persons. Two or three evenings in the week it will be used by classes of the Boston Lyceum, and the remaining evenings by other associations.

The building thus described will hold, seated, by correct measurement, fifteen hundred persons, allowing eighteen inches to a person;—namely, body of the house, two hundred and thirty; first gallery, two hundred and eighty-two; second gallery, two hundred and fifty-seven; third gallery, three hundred and twenty; and fourth, four hundred and twelve. The choir will hold about two hundred. Including those who can stand comfortably—if that term may be allowed—the building will contain twenty-five hundred; in a crowded state not far from three thousand.

Every part of the extensive establishment—choir, auditory, saloon, and smaller rooms—has been furnished with gas apparatus, so that in the evening all parts of it can be beautifully lighted. The public have only to examine the alterations and improvements made in this building by the Academy, to perceive its admirable adaptation to the purposes for which it is designed, as well as to all great public occasions.

* The present number of the Library, although dated July, was not issued until after this time.

MUSICAL LIBRARY.

PART II. AUGUST, 1835.

MUSICAL REVOLUTION IN SWITZERLAND

The susceptibility of strong mental impressions from Music is one of the natural faculties with which our Creator has endowed us. Is there not reason to fear that its importance is not sufficiently appreciated, and its powers not sufficiently called forth? The early history of all nations presents instances of its wondrous efficacy. Witness the first periods of Greece, Britain, and Scandinavia, and the national songs of Tyrtæus, whom Plato apostrophizes as *the divine poet, wise and good*. Aristotle, though often disposed to contest his master's doctrines, concurs with him here, in attributing to music a great moral power. By divine institution, sacred song, of which we have the inspired remains in the Book of Psalms and other parts of the Old Testament, formed almost the only social worship of the Hebrew temple.

At the Reformation this grand instrument of emotion was not entirely overlooked. In France, for a time, it produced great effects. But the counteraction and destruction of the Reformation in France brought down what remained to them of national song to the wretched state of *chanson* and *chansonnettes*, the best of which were mere conceits, often tame and silly, and the generality of an immoral character; and, by a just judgment, the music became worthy of the song, it was *screaming by notes*.

In Germany, the matter took a better course. The German tribes had been always addicted to music of great pathos and compass; and their language, unpolished as it was, by its copiousness, flexibility, and strength, gave them a great advantage over the French. Luther had ear, science, and execution. While by his version of the Bible, every line of which bears witness to his euphonic taste and judgment, he stamped the language with classical dignity, his hymns and his music; powerfully seconded by other and superior poets, poured the stream of sacred melody through the land. No country can pretend to vie with Germany in the richness of its religious music. Its stock of Hymns, beginning with the age of the Hussites, but of which few are even now obsolete, is moderately stated at *seventy thousand*: a late writer in the *Archives du Christianisme* (June 23, p. 95,) estimates them at *more than eighty thousand*. In the English we can scarcely pretend to the twentieth part of this number! This astonishing amount of the German Hymnology is characterized by a decided strain (very few indeed are the exceptions) of christian sentiment and fervent piety, their versification is most mellifluous, and their tone full of tenderness and power. It is a popular treasure of doctrine and practice: and it has been a grand means of keeping the flame of religion glowing on the cottage-hearths of the peasantry, in many happy instances, when a spurious gospel had taken possession of the churches.

The band of devoted men in France and Switzerland, who are 'laboring so much in the Lord,' have not forgotten this department. In both those countries, vigorous efforts have been lately made for the restoring, or, to speak more properly, the creating of a French national psalmody. Among these, distinguished praise is due to Dr. Malan. Many new psalms and hymns have been produced, possessing excellence of both poetry and piety: and suitable melodies have been composed. Besides Dr. Malan's volume, the Paris *Croix de Cantiques* has arrived at a third edition; and a large volume, beautifully printed, with the musical notes, has been this year published in that city, with the title *Chants Chrétiens*. Some articles, peculiarly valuable as to both science and christian spirit, have appeared on this subject in the *Archives* and the *Sémeur*.

That these are among the means by which 'the Lord whom we seek is preparing his way, and coming to his temple,' is a persuasion which seems to be powerfully confirmed by a most remarkable pheno-

menon, which is now operating on a grand scale in the Canton of Vaud, and of which we have a large narrative in the *Sémeur* of July 16. We shall endeavour to extract the essence, by selecting and abridging.

In the south-west of Switzerland a *Musical Revolution* is rapidly taking effect. Its watch-word is *Harmony*; its object is to give a new direction to popular singing; and its means may be found wherever there are persons willing to take a little pains, and who can find a leader to give them a little instruction, and to guide their voices in singing the charms of their country and the praises of their God. Long was it thought that French Switzerland could not march with the German cantons in vocal music. Long has the lake of Geneva heard little along its shores but coarse, vulgar, and obscene ballads. Lately, the students of Geneva and Lausanne have laboured to counteract this evil, by composing patriotic songs, and endeavouring to give them popular circulation. The effort has been happily successful, but within a small circle. The attention to religion which is making daily progress in Switzerland, has had great effect in improving the national singing. New methods have been adopted in many schools to train the children to the execution of hymns with a fine and simple harmony: and the effects have been so far pleasing. But something was wanted to reach the mass of the people; and that, the kindness of Providence has supplied.

About two years ago, M. Kaupert, a Saxon gentleman, who has long resided at Morges, proposed to teach gratuitously the whole population of young and willing persons in any village or small town, to sing together. The rumour attracted considerable attention, and drew forth a variety of opinions. But soon his promises were realized, and all skepticism was silenced. At Morges and in the neighbouring villages, concerts of the voice alone were heard, producing such a noble and simple harmony as no person in the whole country had before the least idea of. He was induced to extend his benevolent labours. He electrified as it were, the whole side of the Lake down to Geneva. Every where, the *Magician of Song* was followed by crowds. The moral effect of this is beyond calculation: already the result, in this respect, excites astonishment.

M. Kaupert commonly began in schools and other large rooms. Persons of all ages and of every rank in society flocked to these meetings. It was soon necessary to ask for the use of the churches: and sometimes, large assemblies have been held in the open air. In the former places hymns are sung; and in the latter, songs, patriotic or descriptive, but all free from any immoral taint.

His plan is to trace, in a simple and clear manner, upon a large black board, the notes of each lesson; and he furnishes each one of his pupils with a card or paper, containing what he judges fit for each step of instruction. He usually succeeds in comparatively a short time, to qualify these vast masses to execute the simple and touching hymn or song, in parts and full concert, enrapturing all who witness the scene.

In the introductory lectures, he strongly affects the imagination and the sensibility of his hearers, by his descriptions of the powers and the intention of music, to breathe noble and generous sentiments, to harmonize the minds and hearts of men, to honour our country, to excite admiration of the works of God, and, as the highest point of all, to show forth his praises. These large assemblies follow his instructions, and catch his manner of execution with an enthusiasm perfectly astonishing. His kind manner and untiring patience have a great share in producing the effects which so surprise us.

The great and learned city of Geneva invited the musical philanthropist to visit and charm its population. Some of the higher classes

became alarmed; but in the result, they too, were carried down the stream. Pastors, professors, magistrates, ladies of the first rank, persons the most distinguished for learning and science, were seen side by side with children and poor people, listening and learning from M. Kaupert. When the grand meeting took place, no church could receive the multitude, and they repaired to the Plein Palais, in number four thousand singers. Here, however, the success did not answer expectation: the wind acted unfavourably upon the vibrations of the air, and perhaps the distance of the extremes made it impossible to keep time. But M. Kaupert was loaded with expressions of admiration and thanks, and a medal was struck in honour of him; a mark of respect which, in Switzerland, is never conferred but upon what is judged to be in the highest order of merit.

At Lausanne, his instructions were sought with universal avidity. Many who had been accustomed to spend their evenings in dissipation, began to employ them entirely in learning the new style of music. Children and their parents, all the schools, the professors and students of the college, servants and mistresses, workmen and masters, persons who had been the most opposed to each other in religion and politics, the inhabitants of different villages distinguished by banners,—all were attracted, all seemed to be of one heart and soul. When the previous training was complete, a day was fixed for the grand concert. More than two thousand singers were arranged in the great church, the noblest Gothic building in Switzerland: the flags of villages and societies were tastefully arranged on an ivy-clad tower: the vast multitude who came to hear were disposed within and without: and then was sung a hymn and its air of LUTHER'S composing,—simple, grave, noble. But, O the effect!—No words can utter it!—The impression will never be forgotten. Other hymns were sung; and a most touching patriotic song, the words of which we owe to M. Olivier, named *La Patrie*, 'Our country, Helvetia! Helvetia!'

The happy fruits of this *Musical Revolution* show themselves almost every where. The people in the different places keep up their singing-meetings. In the summer evenings they are seen in the churchyard, or on the village-green. In the streets and on the roads, the ear of the passenger is met by the sweet sounds. In these groups we perceive some failures of execution, compared with the fine style when led by M. Kaupert: but attention and practice will remedy them.

In addition to the above, which we copy from an English publication, we have had the pleasure of conversing with a gentleman, a merchant of this city, who was at Geneva at the time M. Kaupert was giving instructions, and who attended his schools and exhibitions. He confirms the above statement, and describes the manner of his teaching as the same as that adopted by the Boston Academy of Music, or the Pestalozzian method. We are also indebted to the same gentleman for a copy of the music, (songs and chorusses,) introduced by M. Kaupert. Among them we find some of the same songs which have been already published in this city in the *Juvenile Lyre*. "See the light is fading," &c. "*La Patrie*" we hope to be able to give in a future number of the Library. We only wait to obtain a translation of the words. It cannot be doubted but that the universal introduction of music in this country would be attended with results as gratifying as have been experienced in Switzerland, or in any other place. It would occupy the hours of recreation and amusement, prevent the corrupting intercourse of idleness, draw multitudes from the dram-shop and the bar-room, and thus prove a powerful auxiliary to the cause of temperance, and moral improvement.

HANDEL AND HAYDN SOCIETY.

[Continued from the First Number.]

The first meeting of the Society for the performance of Music was held at the Pythian Hall in Pond Street, on the 4th of May, 1815, on which occasion a number of pieces, a list of which had been previously made out and agreed upon, by the Board of Trustees, from the 'Lock Hospital Collection' and from 'The Massachusetts Compiler' were sung in a style very flattering to the hopes of the Society. These books were adopted as the standard works of the Society, and it was customary to select the tunes to be sung, and to give out a list of them to the members one week previous to the meeting at which they were to be performed, in order to afford an opportunity of learning them. It was also the practice of the Board of Trustees to sing at their meetings, and thus prepare the way for a more accurate performance of the Society: thus the Board met on the 30th May, at the house of N. Tucker, Treasurer, attended to the business of the meeting, "performed sundry pieces of music from the 'Lock Hospital Collection,' and after much useful conversation upon subjects concerning the Society, closed."

To place the Society in independent circumstances in relation to its financial concerns, seventeen gentlemen (members) came forward

and voluntarily loaned the sum of three dollars each, and one gentleman two dollars, making in all the sum of fifty-three dollars, which was paid over to the Treasurer and credited in his books. Efforts were now made to increase the numbers of the Society, and at the second regular meeting for the performance of music on June 1st, eighteen new members were admitted. Rapid progress was also made in the performance of music, insomuch that at a meeting of the Trustees on the 1st of Aug. the bold step was taken of authorizing the President "at the next meeting of the Society to appoint at *that time*, such pieces as he shall think most fit to be performed." This was done at the next meeting on the 3d of Aug., under the direction of Mr. Joseph Bailey who presided on that occasion, and who, after performing other music, introduced HANDEL'S HALLELUJAH CHORUS, which was then first performed by the Handel and Haydn Society.

The importance of new music soon became evident, and at a meeting of the government on the 31st of Aug. a committee was appointed to "confer with the editors of the Old Colony Collection of Anthems, for the purpose of obtaining copies." It was also agreed to introduce the following pieces of music at the next meeting of the Society, viz: Morden and Alton from the Lock Hospital Collection, Harvard College from the Massachusetts Compiler, Hallelujah Chorus, and THE HEAVENS ARE TELLING THE GLORY OF GOD, from Haydn's Creation.

On the 16th of Sept. 1815, a committee of five was appointed from the government "for the purpose of making arrangements for an exhibition, so far as to ascertain what music had best be performed, and whether accompaniments to the same can be procured;" and at the succeeding meeting the Secretary was authorized to "purchase a suitable number of copies of Haydn's Creation, for the use of the Society." It was also voted to have printed the following pieces of music, viz:

- "Lift up your heads."
- "His yoke is easy."
- "Behold the Lamb of God."
- "When winds breathe soft."
- "The Lord is a man of war."
- "He gave them hailstones for rain."

These pieces were soon afterwards published in the Old Colony Collection of Anthems, edited and published under the particular patronage and direction of the OLD COLONY MUSICAL SOCIETY in Plymouth County, and the HANDEL and HAYDN SOCIETY in Boston.

(To be continued.)

IMPORTANCE OF THE SCALE, OR OF VOCAL EXERCISES TO THE SINGER.

Farinella, one of the most distinguished singers that ever lived, was instructed in the rudiments of music by his father, but was taught singing by Porpora. The following anecdote has been related of this distinguished teacher and pupil. When application was made to Porpora to receive Farinella as his pupil, being already advanced in years and wishing to retire from professional life, he declined. But Farinella being determined if possible to avail himself of the instructions of so celebrated a teacher, urged his plea with so much importunity and perseverance that at last the *maestro* consented to receive him, on condition however, that he would pledge himself to pursue the exact course which he (Porpora) should point out. To this Farinella readily consented. When he came for his first lesson, his teacher sat down to his table and wrote the scale, together with exercises, &c. upon it, upon a sheet of music paper, and handing it to him, said, "practise this lesson six or eight hours a day for one year; then return and receive another." Farinella was bound to obey. At the end of the year he returned, his master heard him sing, and writing another similar lesson, sent him away for the second year. The third, fourth and fifth years were also spent in the same practice, at the end of which time the pupil, impatient of being kept so long in what he supposed to be the preparatory exercises of the art, asked if he could not have a song, or some more advanced music or lesson. The Maestro, after hearing his request, and hearing him sing, replied, "You need no song, or further instruction, you may now go forth and engage in your profession, *for you are the best singer in Italy.*"

In connection with the above, we add the following. When Mrs. ———, probably the finest singer who ever visited this country, was in Boston, a friend called upon her, and inquired how she acquired so great power, compass, and flexibility of voice. She replied, by "*the constant practice of the scale, and of vocal exercises;*" adding "*I never allow myself to take my breakfast, when well, until I have practised the scale two hours.*"

The practice of the scale lies at the foundation of all cultivation of the voice, and of all excellence in Singing; and it is a practice that never

grows old, and that never must be laid aside. It is calculated to increase the power and compass of the voice, and to improve the quality of tone. It should be practised in the different dynamic tones, (see Manual of Instruction—"Dynamic Tones") commencing with the organ tone. It is very important that the singer should acquire the power of sustaining each sound of the scale, through the whole compass of the voice, with perfect equality, beginning, continuing and ending the tone with exactly the same degree of power, neither increasing or diminishing; always preserving also, purity of tone, and guarding against any thing like trembling, or that is at all opposed to perfect equality, firmness and certainty. Each sound should be sustained as long as the breath will admit, it being the object of the learner to acquire the ability to sing slow—very slow, rather than quick. Rapid passages and vocal exercises, like Lanza's exercises on the scale, for example, are of course highly necessary, indispensable indeed to any one who would acquire execution; but this is another kind of practice, and one that does not at all interfere with, or supersede the necessity of that slow, tedious, self-denying, up-hill mode of improvement which we have here pointed out, but which we fear few will have the decision and perseverance to follow.

ADDRESS BEFORE THE BOSTON ACADEMY OF MUSIC ON THE OPENING OF THE ODEON, AUGUST 5, 1835. By Samuel A. Eliot.

In our first number we gave some account of the Odeon, a description of the building, and the order of exercises on the occasion of its opening. From the address of Mr. Eliot, the President of the Academy, which has since been printed, we make the following extracts, thinking that we cannot fill even the small space devoted to the literary department of the Library with matter more interesting or useful.

ORIGIN OF THE EFFORTS WHICH LED TO THE ESTABLISHMENT OF THE ACADEMY.

It may be well, first to explain, briefly, how it happens that we are assembled in this place to-night; and in order to do this, I must refer to the exertions of a distinguished member of the Academy,* advantageously known to the public, by his judicious and successful labours in the cause of education.

This gentleman, on a tour through Europe, a few years ago, was struck with the fact that music is a part of early education to a far greater extent than with us, in several of the countries he visited. He saw its practicability, and witnessed its good effects; and on his return home, he resolved to attempt to rescue the art from the neglect in which it had so long been buried among us, and to introduce it as a branch of general education. To his efforts, it is principally owing that the Boston Academy of Music was established; and to him, also, it is to be ascribed, that so efficient an impulse, and so just a direction, was given to its labours at the outset. Having secured the co-operation of well known and highly valued professors, the Academy proceeded in the formation and instruction of juvenile classes in singing, satisfied that the experiment only was wanting to convince the public there was nothing visionary in their plans. The experiment succeeded beautifully. Nothing could surpass the favourable reception of the first public performances of the well taught children; and the interest excited has been gradually and strongly increasing, till it was thought advisable, a few months ago, to secure a permanent place for the exhibitions of the Academy. Fortunately its government was not found wanting in that spirit of cool, determined enterprise, which, without extravagance, produces striking results. A contract was entered into with the proprietors of this building for a term of years; its interior structure was altered; and it is now presented to you, in its new form, not as a theatre, but under a new name, as an Odeon, or musical hall, devoted henceforth, to the purposes of art, of science, and of religion.

DESIGN AND EFFECTS OF MUSIC.

As it was under the auspices of the Academy that this most desirable change was effected, I shall speak only of the objects which it had in view from the outset; and though it may sound strangely to make an elaborate eulogy on an art, which, in all ages of the world, has been recognised as one of the most delightful that can be practised, and which, by no very extravagant exaggeration, has been even called *divine*; yet so much error has existed among us, both as to its design and its effect; it has been so hardly judged, in consequence of the bad taste or the bad character of some who have practised it, that it may be of use simply to state what effects it is designed and is able to produce.

Nearly all sounds, natural and artificial, from the overwhelming crash of the thunder, or the deep toned roar of the cataract, to the animated song of the happy bird; from the lowest bass of the organ,

to the shrill note of the fife, or the harsh rattle of the drum; from the sublime voice of the tempest, to the gentle sigh of the zephyr; from the shout of the man to the laughing prattle of the infant, are adapted to excite emotion; and music is the science of adapting, and the art of producing those sounds, and combinations of sound, best suited to create the emotions intended to be awakened within us.

It is manifest, that if any considerable degree of proficiency be made in music, it is an agent of great power for good or for evil: and in every age, and in every country, powerful emotions have been excited by music adapted to the degree of civilization of the people and the time. Even in our own unmusical age and nation, who is there can resist the contagious effect of the lively march, the solemn dirge, or the dance-moving air of the ball-room? These are but some of the coarser and more obvious effects of an art susceptible of every degree of refinement;—and the variety of feelings excited by music, can be limited only by the capacity of our nature.

From these appeals to the feelings, the emotions, the passions, music derives its moral power; and it is also the direct source of pleasure to the ear, from the adaptation of the sounds it produces to give enjoyment to that delicate organ; and it is a very valuable accessory in the intellectual development of the faculties, from the excellent mental discipline conveyed by the study of its theory and practice.

To these three points I wish to invite your attention, viz.; its importance as an auxiliary in education; the pleasure it conveys to the ear; and its power of producing emotion.

IMPORTANCE OF MUSIC AS AN AUXILIARY IN EDUCATION.

"In a country where the education of the young is so important, and has, from the earliest period, received so much attention, and excited so deep an interest as in our own, it is certainly singular that the aid of music has not been sought to stimulate the attention of the youthful student, and introduce those habits of order and method which are indispensable to the acquisition of the art, and are such important means of progress in every species of knowledge. Music is at once a charming relaxation from the tedious task, the dry drudgery of the grammar, the pen, or the slate, and a mode of discipline scarcely inferior in efficacy to the dullest lesson of the horn book, learned under the fear of the searching experiment of the birch or the ferule. It is a study and an amusement, a discipline and a sport. It teaches, in the most attractive manner, the advantage of combined, harmonious action, of submission to rules, and of strict accuracy. All these are necessary to the agreeable result of the practice; and the attainment of that result is, itself, stimulus and reward sufficient for the required exertion. It produces, in a remarkable degree, the effect attributed by a classic poet to all the elegant arts, of softening the character and refining the manners. Nothing is more obvious than the change of tone, in children of the rougher sex, which follows a moderate proficiency in this exquisite accomplishment. Are these tendencies of no value, or of slight importance? Surely not. The teacher, who experiences so often the want of some agreeable stimulus to the flagging attention, and the need of relaxing his own toil, will seize upon music with grateful avidity; while the pupil will wonder what has become of the weariness he felt a moment before, and his eye will brighten, and his apprehension quicken, at the first sound of the music lesson.

But, perhaps, it may be said this is all imaginary. It is a fine thing to talk about, but how can it be done? How can a school full of children be taught to sing, when it is so difficult to teach a single pupil, who has the exclusive attention of a master for four hours of every day? The simplest, most direct, and most satisfactory answer to this question, is a reference to the schools which have been, and are now taught by the professors of the Academy. No difficulty occurs in teaching those rudiments of music which are all it is necessary to give; and no doubt can be entertained of the favorable tendency of the study, by those who will examine for themselves into its result. But though this is the shortest, it is by no means the only answer to be given. Throughout the whole extent of northern Germany, every child who goes to school is as sure to be taught to sing as to read. The exceptions are almost as few to the capacity of learning something of music, as to that of learning to spell; and serve, in fact, only to show the general prevalence of what is erroneously thought so rare—an ear for music. The obstacle in this country, and in some others, which has produced an opposite impression, is, that the attainment of musical knowledge has been deferred till a period of life when the facility of acquisition is diminished, and the organs are less flexible than in early youth; while the instruction has been given on the plan of benefit to the teacher rather than the taught; its difficulties have been unnecessarily magnified; and it has been attempted to make every pupil a first rate solo singer. It has, too, been unfortunately regarded as a mere accomplishment, which might as well be left to the pursuit of the young, the frivolous and the worldly, and was un-

* William C. Woodbridge.

worthy the attention of the parent, seriously anxious for the education of his child.

It is the aim of the Academy to correct these errors and to reform this unwise practice; to teach the elements of music to as many children as possible, at as early an age as practicable, and thus, while giving to many the benefit of its discipline, to discover those who have any particular aptitude for its prosecution to a more advanced degree of skill, and to save, for better purposes, the weary hours which have been wasted by so many unhappy daughters of song, in attempting the difficult air, or to them impossible *bravura*.

It is not necessary to the understanding or enjoyment of good music, whether vocal or instrumental, that one should be able to perform it one's self, (an idea that has been strangely prevalent in some of our churches,) but some acquaintance with the design of music, and its means of accomplishing its own designs, is necessary; and this knowledge will be very generally diffused, if the Academy should be successful in its plans. Part of the effect, therefore, of the operations of our Academy, will be to make good listeners, as well as good performers, and one is scarcely less desirable than the other.

It ought not to be omitted, in enumerating the advantages of a musical education, that its effect on the physical constitution, on the development and healthy action of the organs principally exercised by it, is decidedly beneficial; and in a country and climate in which pulmonary diseases are so prevalent, every remedy, especially of an agreeable and preventive kind, should be diligently used.

An advantage of the mode of teaching adopted by the Academy, of numbers together, over the old mode of drilling one at a time, is the increased delight which is felt by the learner. A simple melody may be charming, but a well arranged harmony is far more so to every ear; and by the combinations of the different parts, every class of pupils may be gratified with this additional charm, and every school may judge of their own progress, not merely by their increased skill, but by the increased pleasure arising from their own performances.

(To be continued.)

EXPRESSION IN VOCAL MUSIC.

When the incomparable MADAME MARA took leave of me on her return to the Continent, I could not help expressing my regret that she did not publish those songs of Handel, her matchless performance of which, gained her that undisputed preeminence which she enjoyed, with the embellishments, &c. with which she enriched them. This inimitable singer replied—"Indeed, my good friend, you attribute my success to a very different cause than the real one—It was not *what* I did, but in the *manner* in which I did it; I would sing six simple notes and produce every effect I could wish. I am sure it was to my expression of the words that I owe every thing; people have often said to me, Madame Mara, why do you not introduce more pretty graces and passages in your songs? To this I always reply, 'these pretty graces, &c. are very pretty to be sure, but the *proper expression of the words and the Music is a great deal better.*'" Here is an example for young singers. The proper expression of the words and the music is a thing which is often neglected.

Kitchiner on Vocal Music.

BIOGRAPHY.

HAYDN.

FRANCIS JOSEPH HAYDN was born in March, 1732, at Rohrau, a small town about fifteen leagues from Vienna. His father was a wheelwright, and his mother, before she married, was cook at the château of count Harrach, a nobleman residing in the neighbourhood.

Haydn's father, besides his trade of wheelwright, was the parish sexton. He had a fine tenor voice, and liked music in general, but was particularly fond of the organ. During one of those excursions, which are often undertaken by German artisans, being at Frankfort on the Maine, he learnt to accompany himself a little on the harp; and on holydays, after the service of the church, he always amused himself with this instrument, while his wife sang. Joseph's birth did not in the least change the peaceable habits of this family. The little concert was renewed every week, and the child, placing himself before his parents, with two pieces of wood in his hands, one for a violin, and the other for a bow, accompanied his mother's voice. Haydn, full of years, and covered with glory, has frequently called to mind the simple airs she sung, so deeply were these little melodies impressed on his musical soul!*. A schoolmaster of Haimburg, of the name of Frank, and cousin to the wheelwright, came one Sunday to Rohrau, and was present during the performance of one of these family *trios*;

when he noticed that the child, then not six years old, beat time with the utmost correctness and precision. Frank understood music, and begged his relations to allow him to take little Joseph back to Haimburg with him, and attend to his education. They accepted the proposition with delight, in the hopes of getting Joseph more easily into holy orders, if he should be made to understand music.

He set off, therefore, for Haimburg, and had been only a few weeks at his cousin's house, when he found there two tambourines. By patience and repeated trials, he at length actually produced by means of this instrument, which has but two tones, a kind of tune, which drew the attention of all those who visited at the school.

Haydn had by nature a sonorous and pleasing voice. Frank, who, to repeat Haydn's own words, treated his young cousin with more blows than bonbons, soon made the little tambourinist play not only the violin and other instruments, but likewise taught him to understand Latin, and to sing at the parish church, in a style that ere long made him known throughout the canton.

Chance now brought to Frank's house, Reüter, chapel-master of St. Stephen's cathedral at Vienna, who was searching round the country for additional voices for his choir; the schoolmaster immediately introduced his little relation to him, when Reüter gave him a canon to sing at first sight.

The precision, distinctness of tone, and fire with which it was performed by the child, astonished Reüter; but, above all, he was enchanted with the beauty of the boy's voice. He remarked, however, that he did not *shake*, and on asking him, smilingly, the reason, the child replied with quickness, "How should I know how to shake, when my cousin himself does not?" "Come to me," said Reüter to him, "and I will teach you." He took him on his knees, showed him how to make two sounds succeed each other quickly, by holding his breath and agitating the top of the pallet. The child succeeded immediately. Reüter, delighted with the success of his little pupil, took a plate of fine cherries, and emptied them into the boy's pocket. The joy of the latter may be conceived. Haydn often mentioned this little incident, and added, laughing, that whenever he made a shake, he fancied he still saw these fine cherries. It may easily be concluded that Reüter determined on not returning alone to Vienna, and the little shaker, then about eight years old, accompanied him thither. Haydn has said, that, dating from this time, a single day never passed at Reüter's without his having practised sixteen, and sometimes eighteen hours. This is especially remarkable, because, whilst at St. Stephen's, he was almost entirely his own master, the children of the choir being only obliged to practise two hours a day. When Haydn attained the age of composition, the habit of study was thus already acquired: indeed, a musical composer has this great advantage over other artists, that his productions are no sooner conceived, than they are finished.

With less precocity of genius than Mozart, who, when only thirteen years old, wrote a much admired opera, Hadyn, at the same age, tried to compose a mass, which was, not without some reason, ridiculed by Reüter, to the great astonishment at first of the young musician; his good sense, however, even at that early age, soon convinced him of the justice of its condemnation. He now began to perceive that a knowledge of counterpoint and of the rules of harmony was requisite; but how was he to learn them? Reüter did not instruct the children of the choir in composition, and never gave more than two lessons in it to Haydn. Mozart had an excellent master in his father, who was a good violin player. But poor Joseph was less fortunate, being only a discarded chorister at Vienna, who must pay for any lessons he received, and who had not a half penny to apply to that purpose; for his father, although he had two trades, was so poor, that Joseph having once had his clothes stolen, and having informed his father of the circumstance, the poor man with difficulty sent him six florins towards refitting his wardrobe. Of course no master in Vienna would give lessons *gratis*, to a little unpatronized chorister; his situation was therefore truly embarrassing. He persevered, however, and in the first place, like Jean Jacques Rousseau, he purchased, at a second-hand shop, some old books on the theory of music, among others the treatise by Fux, which he began to study with a degree of assiduity, not to be checked even by the tremendous abstruseness of Fux's rules. Alone, and without a master, he laboured on, and made a number of little discoveries which were subsequently useful to him. Poor, freezing with cold in his garret, without fire, and overcome with sleep, he studied on, by the side of his old broken harpsichord, and thought himself happy. Thus days and nights flew rapidly by, and he has frequently been heard to say, that he never in after-life experienced so much felicity. Haydn's predominant passion was rather the love of music than the love of fame; and yet his aspirations after fame had not a tinge of ambition in them. He sought more to please himself in composing music, than to acquire celebrity.

(To be continued)

* A striking illustration of the importance of early, even nursery, instructions in music.

MUSICAL LIBRARY.

PART III. SEPTEMBER, 1835.

THIRD ANNUAL REPORT OF THE BOSTON ACADEMY OF MUSIC,
READ AT THE ANNIVERSARY MEETING, MAY 27, 1835.—*Boston: Perkins, Marvin & Co.*

Among the various measures adopted by the Government of the Boston Academy of Music for promoting the objects of the Institution, we regard the Annual Reports as highly important. They are calculated to call up attention, to diffuse valuable information, and to awaken an interest in the community on a subject hitherto much neglected, but which needs only to be understood to be appreciated. From the third report, recently published, we make the following extracts.

LEADING OBJECT OF THE ASSOCIATION.

"The Boston Academy of Music is not a musical society in the common acceptance of the term. It is not the object of this association to promote among its members a knowledge of music, or to gratify their taste, or acquire skill in the performance of it. With these matters, as a society, they have nothing to do. The only end and aim of those who compose it, is to raise music, as a branch of education, to the rank which they think it entitled to hold; to diffuse a knowledge of its principles among all classes, and, as subsidiary to this end, to endeavour to remove the prejudices which impede its progress, and to correct the abuses to which it is liable. In doing this, they use the same means which other societies adopt in advancing their objects. The only personal advantage which they expect to secure by their efforts, is to partake in the gratification which will be common to all, when the art is more justly appreciated, and more generally and successfully cultivated."

THE CULTIVATION OF BOTH SACRED AND SECULAR MUSIC, INCLUDED IN THE DESIGN OF THE ACADEMY.

"Nor are the efforts of the Academy exclusively devoted to instruction and improvement in *sacred* music, as has been supposed. Church music they do indeed consider the most important department of the art; one in which, from its constant recurrence, its practical influence on the devotions of the sanctuary, as well as from the defective manner in which it is usually performed, improvement is most desirable. But the views of the Academy, though embracing this branch of the art, are not confined to it. Vocal music of all kinds, secular as well as sacred, that which tends to diffuse a chastened cheerfulness around the domestic circle, as well as that which elevates the soul to communion with its Maker, comes within the scope of their design. There are occasions when the introduction of music would be both agreeable and profitable, but when sacred music would be obviously unsuitable. At social meetings, in the season of childhood, under various circumstances of life, feelings of joy and innocence, though not of a religious character, may be entertained, which are not only proper to be expressed in song, but which naturally lead us to such a mode of expressing them. There are moments when the gayety of our hearts rises so high as to overflow the bounds of gravity, and we find ourselves involuntarily giving utterance in singing to the happiness that reigns within. But if such emotions are natural to man and contribute to his real happiness, a due regard to his welfare will teach us not to check them, but rather to make provision for their innocent indulgence, by instruction in music of a kind adapted to promote and express them. Of this the Academy are not unmindful, and accordingly music, of the character described, forms a part of their plan. Their object is not limited to any single department of the art, but extends to all branches of it in which any individual may wish and need instruction. Their aim is to establish a system so extensive, that any one, desirous of a thorough musical education, may be put in the

way of having his wants supplied. They hope to introduce music into our common schools, as a part of popular education, and by enabling the rising generation both to understand the theory and practice of it, make that which has heretofore been considered the enviable prerogative of the few, a blessing common to all. They wish, especially, that every worshipping assembly, of every denomination, should be able to express the emotions of their souls to the Father of all, in strains better adapted to the subject and occasion which brings them together, than those which are now heard in most of the churches in our land."

MUSICAL PUBLICATIONS.

"But in order that the art may produce its proper effect upon mankind, it is necessary to provide music which is of a pure character, as well as to cultivate the voice;—to select that which is suitable to be sung, as well as to sing it in a suitable manner. A correct musical taste, in its extended sense, comprises something more than an ear capable of appreciating sounds and their distinctions. Something of a more intellectual nature enters into its composition. He who desires to make any great proficiency in the art, should become in some degree a philosopher, and be able to tell, not only one sound from another, but what sounds are suited to express or arouse different states of feeling. To do this with accuracy, supposes an acquaintance with the depths of the human heart—the fountains of thought and feeling—to which the mere casual observer never attains. There must be likewise an intimate knowledge of the nature of the human voice; its capacity as it respects modulation, inflection, intonation, etc. As the eloquence of the orator consists in felicity of thought, combined with felicity of expression, so when deep emotion is expressed in appropriate musical sounds, we have the eloquence of music. But if those who have excelled as orators, have found it necessary or profitable to study the productions of the masters who preceded them, it will be found equally necessary for those who would form a correct musical taste, to cultivate an assiduous acquaintance with the works of the best composers. To assist them in this object, the Academy hope to be able, from time to time, to publish collections, or pieces of music in various styles, both sacred and secular."

IMPORTANCE OF DRAWING THE PUBLIC ATTENTION TO THIS SUBJECT.

"Such is an outline of the objects of the Boston Academy of Music. The plan of their operations will, of course, undergo such modifications as experience and observation may suggest; keeping, however, their eyes constantly fixed upon the end for which the institution was formed, viz: Education in Music. Contemplated in this point of view, independently of other circumstances, the design appears to the Government so important and so desirable, that it would seem to carry with it the favorable consideration of all to whom it is proposed. But when they look abroad and behold the light in which the community regard the subject, they find enough to render their hopes of immediate, though not of ultimate success, less sanguine. There is apathy to be removed, prejudices to be uprooted, ignorance to be enlightened. The attention of the public must be turned to the subject and held there, until they have gained some perception of the bearing which music has upon popular education, its adaptation to the wants of society, and its claim to be admitted as a branch of instruction into every system of education;—that while it has an important influence on morals, it gives exercise to the intellect, and strengthens the physical organs;—that while it tends to prepare the heart for the worship of God, it will furnish ample means for conducting that worship in a suitable manner."

ORATORIO OF DAVID.

[From the English Musical Library.]

DAVID a Drama well constructed for musical purposes, is a brief history of the Hebrew King, from his shepherd to his regal state. The music is a mixture of the ancient and modern styles, the latter predominating. The airs are all more or less elegant, some of them beautiful; the chorusses are grand, both in design and effect. The instrumentation throughout shows a boldness, often an originality, that proves the author to be far from a mere imitator. DAVID is perfectly dramatic; and this, we consider one of its excellencies. It requires such music as *The Messiah* to render interesting a series of texts, in which scarcely any narrative or description is to be found. Handel himself did not attempt a second Oratorio without either drama or story.

When first we heard that M. Neükomm had chosen as the foundation of an Oratorio, one which had already been dramatized for the Colossus of sacred music, we silently wished that he had selected any other for his purpose, fearing that, in treating the same narrative and expressing the same passions, either something like an imitation would be the result, or that, in avoiding this, a style might be resorted to not suited to the dignity and solemnity of a scriptural subject. Our apprehensions, however, were soon dispelled; there is no point of resemblance between the *David* of the present day, and the *Saul* of nearly a century ago. The living composer has studied the great ancient master, not for the purpose of becoming his debtor, but in order to avoid even the suspicion. The manner he has adopted is different, inasmuch as it is modern, yet, according to our notion, is not less appropriate; though some have thought it too operatic in character, an opinion which does not appear to us to be maintainable, judging according to the prevailing, and we must add, just notions of the present day.

There is no overture to this work; a short, soft, delicate, pastoral symphony supplies the place of what formerly was thought essential to an oratorio, and introduces the principal character, David, (a part written for a tenor voice,) who, in a few words of recitative, announces to his shepherd companions his call to the camp. These join in a hymn, a chorus for four choirs, each for four voices, in E flat, slow, devotional, and accompanied by the organ only. To give the intended effect to this, the choirs should be more separated than ordinary orchestras allow, the ingenious design of the composer would then be apparent, and the reality of the many parts be more distinctly observable. Unless performed with a nicety not easily attained, this hymn, which is calculated to operate powerfully on any audience, particularly a cultivated one, will hang heavily, and seem long. David then takes leave of his friends, in a florid, energetic air, with a brilliant flute accompaniment, but in which we do not find any new thought.

A very melodious solo for the violoncello now leads to an expressive recitative, and a most lovely air, 'Return O David!' in which the sister of the hero endeavours to dissuade him from warlike pursuits. This, a *Siciliana* in A, gently supplicating in a beautiful characteristic strain, proved at Birmingham, and will become everywhere, the most generally admired piece in the oratorio. A chorus of Israelites 'Behold the giant!' follows, displaying at once the musical skill and general judgment of the composer. To the vocal parts he assigns little more than simple counterpoint, in order to express the wonder, not unmixed with awe, inspired by the appearance of Goliath, while the colouring—a bold martial accompaniment—is given to the instruments. The giant then challenges some one to single combat. This leads to a duet for tenor and base, 'Come unto me,' in F sharp minor, between David and Goliath, the most original, dramatic, and masterly composition in the work. The unusual accompaniment of a trumpet in a minor key is not the least remarkable feature here; and, considered as a musical dialogue, in which the strongest feelings of scorn inspired by conscious strength, and valour excited by religious confidence, are expressed with force, yet without the extravagance that unhappily is so common, we certainly cannot name its superior. A battle-symphony in D minor succeeds, in which the composer has not exerted much strength. Then comes a triumphal chorus, the best part of it being a few measures of solemn harmony, at the words

—drive them—
Till night close in upon the fields of blood,
And darkness veils the slayer and the slain.

The daughter of Saul now appears in the scene. To this part is given a song of thanksgiving, solemn and elegant. It becomes extremely beautiful at that point where the time is rather quickened, and the harmony modulates into A flat.

The finale to the first part opens with a chorus of tenors, on a perfectly original and equally pleasing subject, which continues through the whole, increasing in number of voices and strength of sound, till it swells into a full chorus, accompanied by the entire band, including all the newest and most powerful brass instruments. The effect of this is admirable: and the quartet that immediately follows, 'Who can pro-

claim,' the best portion of which is a canon in the unison, or octave, on a simple but very sweet subject, is not less entitled to praise. This finale winds up with a grand chorus, 'Thou art a God of wonders,' a fugue carried out to a considerable extent, worked in a very musician-like manner, and as effective as most fugues are; though certainly not to be put in competition with some of Handel's, and a few by other composers of the ancient school.

The second part of the oratorio is opened by Saul, who here first appears in an exceedingly fine air, in two movements; the first, 'Come, gentle Sleep,' slow, in A flat, a calm invocation, the words expressed with great feeling; the second, 'My brain is all on fire,' *presto*, in C minor, in which the monarch almost frantic with jealousy and suspicion, gives vent to his passion, in a bravura full of energy, but devoid of rant and of every other kind of vulgarity. This, in a detached state, would make a most interesting concert scene, if prefaced by a few explanatory words. David then, at Jonathan's bidding, attempts to soothe the royal rage by his harp, and in a gentle, delicious air in A flat,* 'I will lay me down in peace,' accompanied by the organ and harp only, makes an essay of the power of music on a 'mind diseased,' but fails. A second effort is made in a song of a different colour, the accompaniment now consisting of harp and *corno di bassetto*. This, which assumes somewhat of a dictatorial tone, is intolerable to the king's ear, who raves, and threatens instant death to the 'base shepherd,'—to the youthful lecturer. A very clever chorus 'Haste thee away,' follows, composed of short fugal points, the whole *sotto voce*,—in a whisper, urging David to fly the wrath of furious Saul. The design of this has all the merit of novelty, and the effect is uncommonly good and striking.

'Dearer to me than all below!' a leave-taking terzetto in E flat, for Saul's daughter, David, and Jonathan, (a tenor,) is a no less able than charming composition in two movements,—an *andante* in six-eight time, followed by a *vivace* in common time. The *motivi* are original and melodious, and combined with infinite taste and judgment. This also will answer very well as a detached piece.

A duet between Jonathan and Saul, (tenor and base,) on the eve of the fatal battle when both are destined to be slain, the first movement in E minor, the second in E major, is a spirited composition, and highly dramatic. It is this, and perhaps another piece, which has brought on the work the reproof of being 'operatic.' If that which is characteristic is *operatic*, then parts of Handel's gravest oratorios come under the same description; 'Go, baffled coward, go!' for instance, the taunting duet in *Samson*. The battle-symphony, which next ensues, is much too long, and made up of passages that are anything but uncommon. A messenger brings intelligence of the death of the king and his son. The announcement is followed by a masterly chorus of lamentation, in which the trumpet, sounding minor intervals, produces a wailing effect never, we believe, before drawn from this instrument. The high-priest now proclaims David king, when a 'Coronation Anthem,'—'All hail to thee, David!' commences, the first chorus of which is a laboured fugue. This is succeeded by an air in two movements, allotted to the newly-crowned monarch, which is protracted to a most tedious length. The last chorus follows, part whereof is a 'celestial chorus,' intended to be sung at a distance; then a fugue,—neither better nor worse than most other fugues, and, no doubt, worked out at the expense of much valuable time, and in compliance with custom—terminates the oratorio.

On the whole DAVID is an oratorio which, although it would be unwise to put in competition with Handel's best, or with the first part of Haydn's *Creation*, may be safely compared with any other composition of the same class, few works of the kind having a just pretence to rank with it; and we are persuaded that after a second or third hearing it will develop beauties which, however attentive and discerning the critic who sits as its judge, will escape notice on a first performance.

* See this air in the first number of this work.

DANGER OF OVER-EXERTION IN CHILDREN'S SINGING.

It is undoubtedly a very mistaken notion to suppose that singing, even in children, injures the lungs. On the contrary, a moderate exercise of the voice tends to strengthen them. But though the vital power be not affected, the vocal organs may be destroyed by over exertion, which is always injurious, but highly so to the delicate organization of a child. Even in those countries where the infantine voice is properly developed, many a good singer is nipped in the bud, by over-exertion when young. Not that it always follows that a child with a beautiful voice will retain that voice when grown; but the probability is greatly diminished by straining the muscles of the throat before they acquire their full strength. Children should be taught to sing in an easy and natural manner, should never be permitted to make great efforts, to sing very high, or very loud, or so long as to suffer from fatigue.

HANDEL AND HAYDN SOCIETY.

[Continued from second Number.]

The Oratorio of the Creation by Haydn, which is now so well known and so often performed in this city, was first introduced into the rehearsals of the society, on the 5th of October, 1815. The work at this time had not been published entire; but Mr. G. Graupner, the principal music publisher of the day, furnished the chorusses, the different parts being printed on separate sheets. On some accounts, it is to be regretted that this practice (reading from separate parts) thus early introduced, was so soon discontinued. It is pleasing indeed to the performer while singing to trace with the eye the other parts; but single parts will certainly make better musical readers, especially in the rhythmical department. The Creation thus introduced was highly popular in the Society; a deep interest was excited, and the rehearsals were frequent and well attended. So punctual were the members to attend the rehearsals, and so few were absent, that it was customary in the minutes of the Society, to notice the number of *absent* members, rather than the number of those who were *present*. In addition to the regular rehearsals of the Society, small parties were accustomed to meet at private houses, for the purpose of overcoming the difficulties of Haydn's chorusses. Success was the sure result of these exertions. And the Handel and Haydn Society soon had the gratification of introducing a large part of this admirable Oratorio to an American audience.

On the 30th October, the first number of the "Old Colony Collection of Anthems," was used in the Society. Great preparations were now made for a public performance, and on the 25th of December 1815, Christmas evening, the Society gave their first Oratorio, in the Stone Chapel, after having had *eighteen regular rehearsals*, besides many other smaller meetings, for learning the music, and numerous Trustee meetings, for making the necessary arrangements.

The Oratorio consisted of three parts, as follows: viz.

PART I.—FROM THE CREATION.

REC: In the beginning.
CHO: And the Spirit, &c.
REC: And God saw.
AIR: Affrighted fled.
CHO: A new created world.
REC: And God made.
CHO: The marvellous work.
REC: And God said.
AIR: Rolling and foaming billows.
REC: And God said, let the earth.
AIR: With verdure clad.
REC: And the heavenly host.
REC: And God said, &c.
AIR: In splendour bright.
CHO: The heavens are telling.

PART 2. MISCELLANEOUS.

CHO: They played in air.
AIR: I know that my Redeemer liveth.
CHO: Sing ye unto the Lord our God.
AIR: He shall feed his flock.
CHO: Lift up your hands.
AIR: Let the bright Seraphim.
DUET: By thee with bliss.

PART 3.

DUET: The Lord is a man of war.
CHO: He gave them hailstones.
AIR: 'T is liberty.
DUET: Come ever smiling liberty
CHO: When winds breathe soft.
AIR: Oh had I Jubal's lyre.
CHO: The Lord shall reign. (Horse and rider)
Hallelujah Chorus.

Solo parts were sustained by the following Ladies and Gentlemen. Mrs. Graupner, Mrs. Withington, Messrs. Guild, Singleton, Bailey, Huntington, Holt, Dodd, Stebbins, Brown, Winchester, Parker, Webb and Phipps.

Thus it will be perceived that at their very first public performance the Society made their selection principally from the highest sources of musical genius and art; most of the pieces being taken from the works of the two immortal composers whose names they had chosen by which to designate their association, HANDEL and HAYDN.

The whole number of persons present at this Oratorio was *nine hundred and forty-five*, and about five hundred dollars were received for tickets sold. The Oratorio was received with that approbation by the public which it truly merited, and was repeated to a full house, at the same place, after *five* more rehearsals, on January 18, 1816, without any alterations or additions.

(To be continued.)

GENERAL DIRECTIONS TO SINGERS.—No. II.

THE BREATH.

8. The ability to command, and to manage the breath, with regard to its collection, its quantity, and its emission, by means of a good position and good capacity of chest, is of the greatest importance to the singer. If the breath can be taken *when* we please, as *quickly* as we please, and in what *quantity* we please, and if we can *hold it*; or *let it go* at pleasure, we are enabled to regulate the beauty and quantity of the voice, to phrase the words justly, and to sing intelligibly, intelligently, and expressively.

9. For the purpose of enabling the singer to manage his breath properly, that which has already been said on the *position* and on the *mouh* is highly important.

10. The habit of taking a full inspiration, without its being perceived lower than the waist, should be carefully cultivated. The breath should be taken as in a deep sigh, but more rapidly, and without noise; and the lungs, thus inflated, should be able to retain the breath after the manner of holding it. The voice may thus acquire freedom, and may be allowed to float or flow steadily, spontaneously, and copiously, with the requisite mildness, sweetness, fulness, smoothness, elasticity and buoyancy; instead of being dragged or driven forth stubbornly, inflexibly, or roughly.

11. The capacity of the chest may be increased by giving the lungs a full inflation suddenly and frequently; by practising very long sounds; by exercise with the dumb-bells; by running up a stair case, a hill, or rising ground, especially in the morning; going slowly at first, and gradually increasing faster and faster, taking care to avoid over-fatigue, so as to produce panting.

12. Unnecessary constriction of the waist (tight-lacing) should be as strenuously avoided, as over-exertion, or the extremes of heat and cold. It contracts the chest, restrains the play of the lungs, renders it impossible to sing with ease, and will, if persisted in, destroy the finest voice.

MOLINEAUX.

C. M. VON WEBER.—BORN 1787, DIED 1826.

When the science of sounds began to be studied and we already discovered in Haydn and Mozart the pillars that, till now, marked its boundaries, and in Beethoven the brazen gate uniting these together; then C. M. Von Weber, like the sun bursting forth in his splendor, shone in and adorned the tops of all with brilliancy and glory. Who does not know him? Who bewails him not, and feels not his irreparable loss. We speak not of thy merits! Thou art in another world! While we weep o'er thy green grave, Hope cheers us, and we say in the words of Claudius:—

"The eagle visits the earth
Yet remains not, but shaking the dust from his wings,
He soars aloft, and seeks the sun again."—From the German.

See a beautiful song 'The Serenade,' in the first number of the Library, by C. M. Von Weber, 'Hark! softly hark! beloved, hark!'

* A typographical error exists in the vocal part of this Song, at the word "fall"—first note on the third staff; where, instead of a dotted quarter on C $\frac{4}{4}$, it should be a quarter note on C $\frac{4}{4}$, and an eighth on B; the eighth on B taking the place of the dot.

BIOGRAPHY.

HAYDN.

[Continued from the Second Number.]

It was not of Porpora that Hadyn learnt recitative, as has been represented; but he acquired through Porpora the true Italian style of singing, and the art of accompanying on the piano-forte, which, to do well, is more difficult than is commonly imagined. He was so fortunate as to obtain these lessons in the following way. A noble Venetian, named Corner, was then at Vienna, as ambassador from that republic. His Lady was excessively fond of music, and had retained old Porpora in the hotel of the embassy. Haydn contrived, solely from his love for music, to get introduced into the family. He was liked, and used to accompany Porpora and his lady to the baths of Manensdorff, which was then a fashionable place. Our young friend, who was indifferent to every body but the old Neapolitan, employed all methods to get into favor with him, and to obtain his patronage. He rose very early every morning, beat his coat, brushed his shoes, and arranged in the nicest order the old man's wig. Porpora was ill-tempered beyond conception, and poor Haydn seldom obtained more for his trouble than the polite epithet of "fool," as soon as he entered his room of a morning. But, at length, finding he was served *gratis*, and having discovered some of the good qualities of his volunteer servant, he would occasionally relax in his severity and give Haydn some good advice. Haydn succeeded more particularly in obtaining this, whenever he accompanied the beautiful Wilhelmine in singing any of Porpora's own airs, which were filled

with difficult basses. Joseph at length acquired the Italian taste in singing. The ambassador, surprised at the improvement of the poor young man, settled on him, on his return to the city, a monthly pension of six sequins, (about three pounds sterling,) and admitted him to the table of his secretaries. Haydn was now independent; he bought a black coat, and thus attired, went, as soon as it was light, to take the part of principal violin at the church of the Fathers of Mercy; from thence he proceeded to the chapel of count Haugwitz, where he played the organ; and afterwards sang the tenor at St. Stephen's. He then returned home, having been fully employed all day, and passed a great part of the night at his piano. His taste and knowledge in composition were thus formed upon the rules and examples which he could collect from the different musicians with whom he associated. Availing himself of every opportunity of hearing good music, and following no one master in particular, he began to form his own opinion of what was beautiful in music, but without any idea, at that time, of introducing a style of his own. At the age of nineteen, his voice broke, and he was obliged to leave his situation in the class of *soprani* at St. Stephen's, or rather, he was expelled from it. One day, in a lively frolic, he took it into his head to cut off the tail of one of his companions' gowns, a crime which was judged unpardonable. He had sung eleven years at St. Stephen's, and the day he left it, his only fortune was his rising talent, a poor resource indeed, till it becomes known. He had, however, one admirer. Forced to seek a lodging, by chance he met with a wig-maker, named Keller, who had often noticed and been delighted with the beauty of his voice at the cathedral, and now offered him an asylum. This Haydn most gladly accepted, and Keller received him as a son, insisted upon his participation of their frugal repast, and intrusted to his wife the care of the young man's wardrobe.

Haydn finding himself thus established in the house of the wig-maker, and exempt from all pecuniary cares, pursued his studies without interruption, and made rapid progress. His residence here had, however, a fatal influence on his after-life. The Germans have a mania for marriage; and indeed, among a gentle, affectionate, and retiring people, domestic happiness is necessarily a principal object. Keller had two daughters; his wife and himself soon began to think of uniting the young musician to one of them, and even ventured to name the subject to Haydn; who, completely engrossed in his studies, had no thoughts to bestow on love, but made no objection to the proposal. He afterwards kept his word with that scrupulous honour which was his greatest characteristic, and this union proved far from happy. He now began to think of procuring money by some of his compositions, and his first productions were some little sonatas for the piano, which he sold at a moderate price to the few scholars whom he had been able to meet with; also some minuets, allemandes, and waltzes. He then wrote, for his amusement, a serenade for three voices, which, with two of his friends, he used to perform on fine nights in the streets of Vienna. A celebrated buffoon named Curtz, commonly called Bernardone, was then director of the theatre of Carinthia, and afforded much entertainment to the public by his jokes. Crowds were attracted to the theatre by his originality, and by his good buffa operas. He had, besides, a pretty wife; an inducement, doubtless, to our nocturnal adventurers, to perform their serenade under the harlequin's windows. Curtz was so struck with the originality of this music, that he came into the street to inquire who was the composer. "I," answered Haydn, confidently. "How! you; at your age?" "Every one must have a beginning." "Well! this is singular enough; come in with me." Haydn followed the harlequin, was introduced to the pretty wife, and took his leave with the poem of an opera, entitled "*The Devil on Two Sticks*," to which he was to compose the music. It was finished in a few days, was received with applause, and Haydn received twenty-four sequins (twelve pounds) for it. But a nobleman, who had no beauty to boast, discovering that he was alluded to under the name of "*The Devil on Two Sticks*," had the piece prohibited.

In the composition of this opera, Haydn often said, that it cost him more trouble to find out a way to represent the movement of the waves in a tempest, than it afterwards did to write a difficult figure. Curtz, who had much mind and taste, was very difficult to please about this tempest, and neither he nor Haydn had ever seen either the sea or a storm. How then could they describe either one or the other? Could the happy art be discovered of describing things unknown, many great politicians would speak better of virtue. Curtz, in the greatest agitation, walked to and fro, and round and round the composer, who was seated at his piano. "Imagine," said he to him, "a high mountain and then a valley, then another mountain and then another valley; these mountains and valleys, following each other rapidly, alps and abysses alternately succeeding." This fine description had no effect. In vain did Curtz add to it thunder and lightning:

"Come," he incessantly repeated, "now Haydn, describe all these horrors distinctly in music, but especially the mountains and valleys." Haydn ran his fingers rapidly over the keys, then across the semitones, was prodigal of sevenths, and modulated in an instant from sharp to flat; still Bernardone was not satisfied. At last, the young musician, completely out of patience, extended his hands to the two extremities of the instrument, and drawing them quickly together over the whole keys, exclaimed, "The devil take the tempest!" "That's it! that's it!" cried Bernardone, throwing himself on his neck, and almost smothering him with his embraces. Haydn added, that passing some years afterwards the straits of Calais in bad weather, he could not help laughing the whole time, at the remembrance of the tempest in "*The Devil on Two Sticks*."

When Haydn composed this opera he was in his nineteenth year. Mozart, that prodigy of music, wrote his first opera at thirteen, in competition with Hasse, who said, after hearing the rehearsal, "This child will eclipse us all." Haydn's success, was not, however, so great: his talent was not for dramatic music; and though he has composed operas which would do credit to any master, he never attained to a "*Clemenza di Tito*," or a "*Don Juan*." About a year after the production of the "*Devil on Two Sticks*," Haydn entered on his proper career, presenting himself in the lists as composer of six trios. The singularity of the style, and the novelty of this description of music, gave these pieces an immediate celebrity; but the grave German musicians warmly attacked the dangerous innovations in them, and especially the members of the musical academy, a sort of club of amateurs who were patronised by the emperor Charles VI., himself one of the most ardent dilettanti of his capital. We may here take the opportunity of stating that, before Haydn, no one had an idea of an orchestra composed of eighteen sorts of instruments. He is also the inventor of the *prestissimo*, the sole idea of which made the old square-toes of Vienna tremble. Indeed, in music, as in every thing else, we have little idea of what the world was even a hundred years back. The *allegro*, for instance, was then only an *andantino*. Other improvements of Haydn were, the obliging the wind instruments to execute *pianissimo*, also the extension of the scale into the heights of *altissimo*. It was at about the age of twenty that he produced his first quartet in B. flat, which all the musical amateurs soon learnt by heart. About this time he quitted the house of his friend Keller, for what cause is not known; but it is certain that his talents, though they had already spread his fame, had not yet raised him from indigence. He was now offered board and lodging by a Mr. Martinez, on condition of giving lessons on the piano and in singing to his two daughters. It is a singular circumstance, that two apartments in the same house then contained the first poet of the age, and the greatest symphonist in the world, as Metastasio likewise lodged at the residence of Mr. Martinez. The poet, however, being in the employ of the emperor Charles VI., lived comfortable at least, whilst poor Haydn remained in bed most of the days of winter for want of fuel. The delicate and profound sensibility of Metastasio had produced in him a just taste in all the fine arts. He was enthusiastically fond of music, and had a considerable knowledge of it. The merits of the young German were therefore not lost on him; but, on the contrary, he cultivated his friendship, a circumstance highly advantageous to Haydn. The latter dined with the poet every day, and derived from his conversation some general rules relative to the fine arts, at the same time that he learnt Italian.

For six long years Haydn endured this conflict against penury, which has been the usual concomitant, in the early part of their career, of most young artists who have attained to celebrity. If at that time he had been patronised by some man of distinction, and sent into Italy for two years, with a sufficient pension, nothing would perhaps have been wanting to the perfection of his talent; but he had not, like Metastasio, his *Gravina*. At length an opportunity presented itself of improving his circumstances, and he quitted the house of Martinez, entering into the employment of count Mortzin in 1758. This nobleman gave evening musical parties, and had a private orchestra in his pay. By chance the old prince Esterhazy, a passionate amateur of music, was present at one of these concerts, which very properly commenced with Haydn's symphony in A $\frac{3}{4}$ time. The delight of the prince at this piece was unbounded; and he immediately begged count Mortzin to allow him to receive Haydn into his own orchestra, of which he proposed making him sub-director. Mortzin consented. The author had been prevented that day by indisposition from attending the concert; and as the will of princes, if not instantly complied with, is liable to change, or to be forgotten, many months elapsed before Haydn, who, of course, was extremely anxious to enter into the service of the first nobleman in Europe, heard any thing more on the subject

(To be continued.)

MUSICAL LIBRARY.

PART IV. OCTOBER, 1885.

THE CHOIR. No. 1.

REQUISITES FOR THE FORMATION OF A SINGING CHOIR.

By a *choir* is meant a company of singers who perform together, in such a way, that each part is sung at the same time; the several voices uniting and blending, and thus producing the true effect of chorus singing. Such a company needs in the first place, as indispensably necessary to success, a suitable leader; one who is fully competent to conduct the performances and to teach the choir. The following are some of the qualifications in a leader.

1. He must be a man whose general character and influence is such as to command the respect, and secure the confidence of the members. Without this, all other qualifications will be insufficient.

2. He must be well-versed in the elementary principles of music—both theoretically and practically, having a clear understanding of the different departments of Rhythm, Melody and Dynamics.

3. It is especially important, absolutely indispensable, indeed, that he should be a correct timeist. Exact time lies at the very foundation of all good chorus singing: without it all is chaos and confusion. If there is any one qualification in a leader therefore more important than all others, it is this. He must be fully competent to mark the time with precision, and certainty.

4. He must have an accurate and quick ear:—accurate, to detect wrong singing; the slightest deviations from time, or propriety and taste:—quick, to notice any thing wrong in either of the parts, Soprano, Alto, Tenor, or Base, although but a single individual be in fault.

5. He should have sufficient command of language to censure or to correct briefly, and definitely, any fault, at any moment, and in any case; or to explain and illustrate whatever requires to be made plain.

6. He should have had experience as a teacher, especially as an instructor of classes, before he can be qualified to instruct or lead a choir.

7. He should be himself a singer, and if to some extent a solo singer, so much the better; with a strong, manly voice, and of tolerable compass, both in high and low tones.

8. He should understand harmony; both the doctrine of accords, and of counterpoint.

9. He should be well acquainted with the various styles of music, and especially with the works of the old masters of the different schools.

10. He should have a knowledge of the nature of poetry, and a taste for it.

11. He should be so far skilled in elocution as to be able to read comparatively well.

12. If Orchestral accompaniments are employed, he should have some knowledge of the compass, power, and appropriate use of the different instruments.

13. He should have sufficient skill upon the Piano Forte to play an accompaniment. This is desirable even in case a separate accompanist is employed.

14. He should have the faculty of giving his attention, at the same time, to several different things—a quality, the effect not so much of natural talent perhaps, as of education and of a business-life. This is best acquired in the actual work of teaching a class.

15. He should be willing to give up the gratification of singing himself so as to be able to confine his attention wholly to the performance of the choir.

16. He should have energy, ingenuity, vivacity and life enough to maintain the interest of a choir, during the singing hour, or for a whole evening.

17. His heart must be fully in the work; he must take delight in it,

and constantly strive to make the meetings of the choir interesting and useful.

18. He must be punctual. The members of the choir must be accustomed to find him present at the hour of meeting.

19. He must have great patience and forbearance, be able to control his feelings, and to govern himself.

20. He must have firmness and decision, and be able in gentleness, kindness and love, to control and govern others.

QUALIFICATIONS OF THE MEMBERS OF A CHOIR.

1. A useful member of a choir should be able at least to read common church music at sight with tolerable accuracy.

2. He should be well versed in time, and also in melody, at least so far as to be able to execute correctly, all the different successions of the diatonic scale.

3. He should possess a natural taste and love for music, and a desire for cultivation and improvement.

4. Many of the qualifications required in a leader, are very desirable in an individual member of a choir, (see especially 18;) but these it is not necessary here to point out.

Every person who possesses naturally a correct ear and a good voice, who has had thorough elementary instruction, who understands both in theory and in practice such a course, for example, as is laid down in the "Manual of the Boston Academy, for instruction in the elements of vocal music," and whose taste has been formed on a good model, possesses all the necessary musical qualifications for membership in a high degree.

REQUISITES FOR CONSTITUTING A CHOIR.

To constitute real chorus-singing, there must be a complete union of all the voices, and an entire blending of the different parts. The individuality of each voice should be so lost, that no person can be separately distinguished.—The good chorus-singer will so govern his voice, subdue it, and cause it to blend, as to produce this effect. It follows that no one of the four parts, Soprano, Alto, Tenor or Base, can properly be performed by *two* voices; for then the two voices are each distinctly heard singing in unison, producing neither solo nor chorus effect. Three is the minimum of voices, which should be assigned to one part.

But the four parts must not be occupied by *four times three voices*. For a certain definite proportion is to be maintained among the four parts of a chorus; and in the voices of different individuals there is a different degree of power, either natural or acquired by art.

The proportion established between the parts should not be exactly equal; that is, all four parts of the chorus should not be equally strong. The *Soprano* or highest voice, which is the leading part, should be most prominent; next to this the lowest part or *Base*; then the *Alto*, then the *Tenor*. The reason why the Soprano is or ought to be the most prominent, is this, viz: it is the most energetic in expression. The hearer watches almost instinctively for the highest or Soprano voice; as we may easily perceive in vocal concerts, where the audience direct their attention chiefly to the Soprano. And although the Base often contains, in a measure, the *foundation of the expression*, moving along, as it does, by progressions weighty and powerful, yet the *decorated superstructure* is the more sure to be found in the Soprano. Here the manifold forms of melody exhibit their charms. But in the lowest part, they cannot appear at all, or at most but sparingly. Base voices cannot bring out those various and beautiful forms of melody which are so constantly heard in the Soprano.

In singing canons or fugues, however, the parts should be equally balanced; for in such compositions the melody is equally distributed:

among the different parts, and each part becomes equally important.

In singing with orchestral accompaniments also, the parts may be nearly equal; for here the first violin, leading the instruments, being often in unison with the Soprano, renders it more prominent, or else rising above it, by accompanying the Alto in octaves, produces an agreeable illusion, when the design of the composer is to some extent to obscure the leading vocal part.

In general however, the Soprano should be very prominent above the whole. It should be stronger than the Base; the Base stronger than the Alto, and the Alto stronger than the Tenor. The comparative difference cannot be exactly stated on a scale of degrees. Perhaps the Soprano should be about a fifth or sixth stronger than the Base; this somewhat stronger than the Alto, and the latter again stronger than the Tenor.

If three Base singers be adopted as the minimum in a choir, (and this is the smallest number allowed,) each of the other parts will require more than three. The following proportion, accidental inequalities out of the question, will be about the most agreeable. Six Soprano voices, four Alto, four Tenor and three Base. There are two cases, when these proportions are essentially modified: First, where the Soprano or Alto (Female) singers are not fully grown and have therefore, less power. Second, where the Alto is performed by Boys: in this case on an average, one boy's voice (in *Voce Di Petto*) is as powerful as that of three girls, or two adult females: indeed the sound of a boy's voice is itself more penetrating than even that of a man's.

From sixteen to twenty voices then may be adopted as the minimum for constituting a choir of singers. A less number than this cannot produce the proper chorus effect even in *Pianissimo*. This number may be indefinitely increased—hundreds of voices and instruments are necessary to bring out the sublime effect of Chorus singing.

(To be continued.)

SACRED AND SECULAR MUSIC.

It is common to consider music as either sacred—that is, devoted to the purposes of religion, or of the church—or secular, that is, devoted to the purposes of recreation, amusement, or social enjoyment. The distinction however, is often made by those who seem to have no correct idea of its nature, or of those principles of taste on which it is founded. That there is nothing in the nature of musical sounds in themselves considered on which to found such a distinction must be evident to any one who will bestow a moment's thought upon the subject. Musical tones in themselves considered, or in relation to their essential properties, are the same in the Church, the Parlor, or the Theatre. In this respect music is analogous to language. We do not find any distinction necessary between sacred and secular language; that is, no distinction which is founded on the nature of the language itself; but we employ the same words to express the same thoughts and feelings in all situations in which we may be placed.

The true ground for the distinction referred to lies not in the nature of musical sounds, but in the principles of association, or in style. It may be in association—from having been accustomed to hear a certain strain under certain circumstances, those circumstances may be so wedded to it, or associated with it, as to be brought immediately fresh to the mind upon hearing it. A person, for example, who hears a particular piece of music at the Theatre, will be sure to recall to mind the scenes and circumstances of the Theatre, if he hears the same piece afterwards in church; and this notwithstanding the *style* may be quite appropriate to sacred purposes. The introduction of secular airs into the Church therefore, is highly improper, and injurious to devotional purposes. It is quite possible that music originally designed for secular purposes may be safely transferred to the house of worship. Gardiner, in his *Sacred Melodies*, has successfully arranged many beautiful melodies as church tunes in this way. In doing this, however, the compiler is bound not to come within the limits of those principles of association which we have noticed. If the melody originally designed for secular words is appropriate as to *Style*, and is unknown, it may be used for sacred purposes, but not otherwise. The greatest care must then be taken in making such a transfer, nor should it ever be attempted but by the hands of those who have extensive knowledge, and experience—and indeed, perhaps it is better to say, that unless in extreme cases, it should not be done at all.

But music may be justly considered as sacred or secular, not only on account of association, but also on account of the style in which it is written. Thus, for example, everybody will acknowledge at once that the old German Chorals are certainly in a style appropriate to sacred purposes, and that "Yankee Doodle" and "Fisher's Hornpipe" are as certainly inappropriate. Church music may be lively, brilliant, animating, joyful, cheerful, but it must never be frivolous, or calculated to inspire mere merriment and folly. Nothing can exceed the brilliancy of some of the movements of Haydn's *Masses*, and the masses of other distinguished composers, but do we ever find them descending to

levity or to comic effect? But the *Style* of music may be unfit for sacred purposes, in respect to combination as well as succession of sounds—Harmony as well as Melody. There is a wide difference between that harmony which is calculated to soothe and elevate the feelings, and thus prepare for devotion, and that which is only intended to excite our wonder or astonishment, or to call forth the admiration of the critic. Here again the analogy of language aids us. How evident is it that the language of devotion should be simple and unadorned. Witness the beautiful, and heart-moving passages of the church service, or perhaps, the highest example to which we can possibly refer is the Lord's Prayer. What more chaste, pure, unadorned, simple, and yet impressive? So also in the music of the Church, both melody and harmony should be simple. The harmony especially should consist, principally, of those chords which are natural, easy and pleasing. Dissonant chords may excite surprise, wonder, amazement—but never devotion. This subject, so far as it relates to melody is generally understood to some extent, and there is good sense enough in the community to exclude from public worship *melodies* whose style is offensive to devotional feeling. But harmony is less understood, and many able European Composers in their common church music seem to have forgotten the difference between that pure harmony which is calculated to lift the heart to heaven, and inspire holy joy, and that, the tendency of which is merely to draw to itself. Unnatural, harsh, dissonant and grating chords occur in quick succession, more fit to express the ravings of despair, than the calm and peaceful quiet of devotion; more like the yellings of the infernal regions, than the hallelujahs of heaven. Such music is as unfit for the excitement or the expression of religious feeling, as are some of the beautiful, chaste and simple Gregorian Melodies to call forth those unholy emotions to which secular music in its Bacchanalian and other prostituted forms has too often been devoted.

EXTRACTS FROM MR. ELIOT'S ADDRESS AT THE OPENING OF THE ODEON.

[Concluded from the Second Number.]

ON THE GRATIFICATION TO BE DERIVED FROM MUSIC, MR. ELIOT THUS SPEAKS:

And what a pleasure is that derived from music! There are many refined and high gratifications, which, by the goodness of God, we are permitted to taste. Every sense is made the means of enjoyment. Every nerve conveys pleasurable sensations to the perceiving mind. We cannot look on the works of the Creator, we cannot open our eyes, without pleasure; we cannot satisfy our appetites without at the same time gratifying our palates. We cannot breathe the fragrant air without delight. But though every sense has thus its appropriate pleasures, which are neither few nor small, which are spread around us, if we will but observe them, with an abundance which nothing but infinite beneficence could have drawn from the stores of infinite wisdom and infinite power; yet I cannot hesitate to place foremost in these gratifications of sense, that which flows in upon the ear from the sweet, the rich, the ever-varying combinations of music.

Is there any thing which can be compared to the liquid harmony of well selected instruments; the graceful air upon the soft reed; or the delicate touch of the vibrating string; or the noble swell of the soul thrilling organ; unless, indeed, it be the simple strain of a rich voice, or the skilful modulations of one well cultivated? But when these are united and combined as scientific composers know how to use them; when we listen to the air, the chorus, the overture, the accompaniment, the vocal and the instrumental sounds which are mingled, and varied, alternately separated and joined together in exquisite melodies, or grand harmony, we drink in a delight which nothing else in nature or art can give; we revel in an ecstasy, waked by the living lyre, which cannot be produced by any, the happiest combinations, of the other senses. And we enjoy all this with the accompanying conviction of the purity, innocence, and elevation of this mode of spending an hour of leisure. Music has been called "the only sensual pleasure without sin." I cannot go so far, as I should be sorry to think there were sin in admiring a beautiful landscape, or enjoying the perfume of the exquisite flower. Sin is excess, not temperate enjoyment; and I am far from denying that there may be excessive devotion to music. But it is not asserting too much to say that there is a refinement, a mixture of intellectual occupation in this pleasure of the ear, which can hardly be found in the gratifications of the other senses.

CONCLUSION:—THE POWER OF MUSIC TO PRODUCE EMOTION.

Whatever may be said of the power of music over the emotions and feelings, will be liable to the charge of exaggeration from those who are less sensible to it; and at the same time, it is so great over the majority of persons as hardly to be susceptible of exaggeration. If the mind is to be excited or soothed, thrilled with horror or with delight, touched with kindness, or hardened into severity, softened with pity, or filled with awe, or stirred to sudden mutiny against the better

affections, what can produce these effects with more certainty or power than music? Even language, unaided by music, has perhaps less effect than music without the aid of language. But when they are combined for a given purpose, when melody is wedded to immortal verse, then it is that every feeling is under the control of the musician, and he can rouse or subdue every emotion of the human breast. This must necessarily be stated in general terms, as there is not time to illustrate the position in detail. But I appeal to the recollection of every one who hears me; I ask if there is any thing which has left upon your memory a deeper impression of tenderness, of reverence, of awe, of beauty or of sublimity, than has been produced by the concerted pieces, the accompanied airs and choruses, of eminent composers.

Does the mother ever fail to soothe the little irritations of infancy by her gentle song? Was ever a soldier insensible to the angry blast of the trumpet? Is it possible to listen without strengthened affection to the voices of those we love? Or is there any doubt that music has given additional power to the seductions of vicious amusement, as well as greater strength to the aspirations of our holier feelings? We must cultivate music of a pure and refined character, not merely to counteract the effect of that which is not so, but that we may give a new power to the better tendencies of our nature, that we may have its aid in raising what in us is low, reforming what is wrong, and carrying forward to perfection whatever is praiseworthy.

If this be so, is it any thing less than a duty we owe to ourselves and to society to watch well what kind of music is to be cultivated among us, what kinds of passion are to be excited by it, what kinds of feeling are to be stimulated by its sympathetic power? It is for the purpose of attempting our part in the performance of this social duty, that we now dedicate this hall to pure, and elevating, and holy harmony. No corrupting influence shall henceforth be spread from these walls; but here shall the child be early taught the beauty and the charm of an exquisite art. Its own voice shall aid in the development and expansion of the best feelings of its heart; and love to its fellow mortal, and a holy fear of its God shall grow with its knowledge and its stature. Here shall the adult practise on the lessons of youth, and with maturer powers bring a stronger feeling, and a more cultivated understanding to the execution of the most expressive music. Here shall the ear be feasted, and the heart warmed, and the soul raised above every thing base or impure, by the sublimity, the pathos, the delicate expression which music only can give to language. Here shall be trained those who not only feel, but shall acquire the power of making others feel those emotions of love, gratitude, and reverence to God, and of sympathy and kindness to men which are most suitably expressed in the solemn services of the Sabbath; and here too, shall be sung those anthems of praise to the Most High, which, if they delight us now, will constitute and express the fulness of our joy in the more visible presence of Him whose 'name is excellent in all the earth.'

MUSIC IN SCHOOLS.

It is pleasing to hear of the progress which is constantly making in the introduction of vocal music into schools and academies. We have recently heard of several schools where music has been introduced with good success. In several instances Trustees have by a regular vote, adopted it as a regular branch of study. During the past summer vocal music has been introduced into the Academy at Randolph, Mass. to the entire satisfaction of pupils, parents and teachers. At Miss Grant's Female Seminary in Ipswich half an hour for four days in the week is devoted to vocal music. Lessons have been given in both of the above named institutions by young ladies, Pupils connected with the Boston Academy of Music, and on the method laid down in the Manual published by the Academy.

The demand for teachers well qualified, to introduce music is constantly increasing—indeed nothing so much impedes the progress of this work as the want of good Teachers.

It is highly desirable that Teachers of schools, should themselves be qualified to instruct in music. Until this is the case, it cannot be generally introduced as a school exercise, for the expense of a separate teacher for this department is so great, as necessarily to exclude it from all except perhaps a few of the larger and more flourishing institutions. Nothing can raise music to its proper place among the objects of human pursuit and cultivation, but its universal introduction as a common and necessary branch of education.

SENSE AND SOUND.

It is related of Haydn, that, when about to compose, "noting down his principal idea or theme, and choosing the keys through which he wished it to pass, he imagined a little romance which might furnish him with musical sentiments and colors." The strict connexion

which thus subsisted between the poetical and the musical imagination of Haydn, was of great advantage to him in his compositions. He thus introduced into his melodies a sentiment and character which we in vain look for in those of his predecessors.

The musical idea, though originally vigorous and impressive, may be clothed in phraseology so clumsy, as to deprive it of all elegance. This phraseology is as capable of improvement, as the modes of expression in poetic language; and in the airs of Haydn and Mozart, we discover that beautiful connexion, that perpetual variety of expression, and that polished elegance of manner, which are so rarely found even in the compositions of Corelli, Handel, Gluck, or Arne.—*Busby.*

MUSICAL CHINESE LOVE FEASTS.

The Chinese have musical love feasts, in which the amusements of singing and performing on musical instruments have a much larger share than those of eating and drinking. At these entertainments, a mandarin always presides, by whom they are regulated, according to established ceremony. After a short but elegant repast, and between the musical performances, some articles of the law are read, and the president adds, in the name, and by the command, of the emperor, words to this effect:—"We are assembled at this solemn festival, to encourage each other's fidelity to our prince, piety to our parents, affection to our brothers and sisters, esteem for our elders, respect for our relations, an attachment to our friends, and to promote peace and concord among our fellow-citizens and neighbors." And the airs which are sung, and the music which accompanies them, as well as that which is purely instrumental, and performed without the voice, all tend to the purpose of furthering the main object of the meeting; to harmonize and conciliate universal regard and benevolence. And, to the honor of music, the effect sanctions the means.—*Musical Anecdotes.*

SUCCESSIVE VARIATIONS IN MUSICAL NOTES.

Nothing in music has varied more than the form of its notes, as signs of the relative length of sounds. When the *large* and the *long* were in general use, the note of smallest value, or shortest duration, was a *breve*, so called, because it was the shortest note then employed. To the *breve*, however, soon succeeded the *semibreve*, half the length of the *breve*; which was as quickly followed by the *minim*, half as long in time as the semibreve; to which again were successively added, the *crotchet*, the *quaver*, the *semiquaver*, the *demisemiquaver*, and the *double demisemiquaver*, each diminishing in the same proportion; so that the last of these notes is only a one hundred and twenty-eighth part of the *breve*, which, by practice, has been converted from the shortest to the longest note. The Pestalozzian method rejects these names altogether, and adopts the much more appropriate and significant ones of Whole Note, Half Note, Quarter, Eighth, &c. See 'Manual of Instruction in the Elements of Vocal Music.'

HANDEL BORN FOR ALL AGES.

The late profound musical theorist, Baumgarten, remarking on the incessant fluctuation of musical taste, justly observed, that the strongest possible test of genius, in some of the old compositions, is their surviving the age in which they were produced, and becoming the admiration of future masters. Handel's music has received this honor in a more eminent degree than that of almost any other composer. By Boyce and Battishill the memory of the great German was adored; Mozart was enthusiastic in his praise; Haydn could not listen to his 'Messiah' without weeping; and Beethoven has been heard to declare, that, were he ever to come to England, he should uncover his head, and kneel down at his tomb. This seems to prove that Handel, like Shakspeare, was born for all ages, and, in despite of the versatility of taste, will ever be modern.

ASSIMILATION OF COLORS TO MUSICAL SOUNDS.

Lewis Bertrand Castel, a Jesuit of Montpellier, whose Physical System ranks among the best philosophical works of the early part of the last century, and whose Optics of Colors is so greatly esteemed, studied vision and the nature of colors, as blended, or contrasted, with each other, till his imagination getting the better of his understanding, he confounded the eye with the ear, and associated the harmony of tints with that of sounds. Infatuated with this idea, he invented what he called an Ocular Harpsichord, which was strung with colored tapes instead of wires, and being placed in a dark room, when the keys were touched, the transparent tapes, which respectively corresponded with them, became visible; and the various successions and combinations of colors, consequent to this operation, produced effects on the sight, which his fancy assimilated to the impressions made on the ear by melody and harmony!—*Anec. of Music.*

BIOGRAPHY.

HAYDN.

[Continued from the Third Number.]

A means of recalling the young artist to the mind of the prince was eagerly sought by Friedberg, a composer attached to his highness; and he conceived the idea of making him compose a symphony, to be performed at Eisenstädt, the residence of prince Antony, on his birthday. The composition was completed, and was worthy of its author. On the day of the ceremony, the prince surrounded by his suite, and seated on his throne, was present, as usual, at the concert. Haydn's symphony began, but scarcely was the first *allegro* half over, than the prince, interrupting the performers, asked whose was that fine composition? "Haydn's," replied Friedberg; and poor Haydn, trembling from head to foot, was made to advance. The prince, on seeing him, exclaimed, "What! is that the music of this little Moor?" (It must be owned Haydn's complexion justified the appellation.) "Well, Moor, henceforth I retain you in my service. What is your name?" "Joseph Haydn." "Why, I remember that name; I had already engaged you; why have I not seen you before?" Haydn, awed by the majesty which surrounded the prince, made no answer. "Go," added the prince, "and dress yourself as my chapel-master; I command you never to appear again in my presence as you are now. You are too little, and have a pitiful looking face. Get a new coat, a curled wig, a collar, and red-heeled shoes; but above all, they must be high, that your stature may agree with your mind. You understand; go, and every thing requisite shall be given you."

Haydn kissed the hand of the prince, and went and placed himself in a corner of the orchestra, rather unhappy at being obliged to give up wearing his own hair, and to disguise his youthful figure. The day following, he appeared at the prince's levee in the grave dress which had been appointed to him. He was nominated second professor of music, but always retained among his new companions the name of *the Moor*.

In consequence of the death of prince Antony, which took place a year afterwards, the title descended to prince Nicolas, a yet more enthusiastic amateur, if possible, of music than the former. Haydn was now obliged to compose a great number of pieces for the baryton, a very complex instrument not now in use. It was, however, the favorite of his prince, who performed on it himself, and every day desired to have a new piece for it on his desk. Most of Haydn's compositions for the baryton were accidentally burnt; those that remain are useless. Haydn said, that the obligation he was under to compose so much for this instrument, improved him considerably.

An event occurred about this period which for some time disturbed the tranquillity of Haydn's life. As soon as he had obtained the means of subsistence, he did not forget to fulfil his promise to his old friend Keller, of marrying his daughter Anne; but he soon found that she was a prude, who had in addition to her tiresome parade of virtue, a mania for priests and monks. The house of our poor composer was thus constantly beset by them, and he was himself incessantly annoyed and interrupted in his studies by their clamorous conversation. Added to all this, he was under the necessity, as the only means of living at all on good terms with his wife, of composing, gratis, masses and motets for the convents of these good fathers; but such an employment, imposed on him by her troublesome importunities, could not but be extremely disagreeable to a man whose productions were from the impulse of his own mind, and poor Haydn at length separated from his wife, whom, however, he always, in pecuniary concerns, treated with perfect honour.

Attached to the service of a patron, immensely rich and passionately fond of music, Haydn now enjoyed, in the family of prince Esterhazy, that happy union of circumstances, where every thing concurred to give opportunity for the display of his genius. From this period his life was uniform, and devoted to study. He rose early in the morning, dressed with extreme neatness, and seated himself at a little table by the side of his piano, where the dinner usually still found him. In the evening, he went to the rehearsals, or to the opera, which took place four times a week at the palace of the prince. Occasionally, he devoted a morning to hunting; but in general his spare time was spent either with his friends, or with Mademoiselle Boselli, a beautiful singer, to whom he was much attached. Such, without variation, was the tenor of his life for above thirty years, and may account for the amazing number of his works, consisting of three classes, instrumental, church music, and operas. In symphony, he is the greatest of the great; in sacred music, he discovered a new path, capable, certainly, of criticism, but which ranks him among the first masters. In the third style, namely, theatrical music, he was estimable only, chiefly because he was but an imitator.

Haydn produced in the space of fifty years, five hundred and twenty-seven instrumental compositions, without ever copying himself, unless intentionally. Leonardo da Vinci always carried about with him a little book, in which he sketched the singular faces he met with. In the same way, Haydn also carefully noted down in a pocket-book the ideas and passages which occurred to him.

When he was in a happy and cheerful mood, he would hasten to his little table, and write subjects for airs and minuets; if he found himself in a tender or melancholy mood, he would write themes for andantes and adagios: thus afterwards, when composing, if he wanted any particular sort of passage, he had recourse to his magazine.

Haydn, however, never undertook a symphony unless he felt himself quite disposed for it. He had a diamond ring, which had been given him by Frederick II., and he often confessed, that if he had forgotten to put this ring on before he sat down to his piano, he could not summon a single idea. The paper on which he composed, he would have of the finest and best description; and such was the neatness and care with which he wrote, that the regularity and distinctness of his characters could scarcely be equalled by the best copyist; indeed, his notes had such small heads and slender tails, that he himself, not without justice, called them his flies' legs.

All these preparations made, Haydn commenced his work, by noting down his principal idea or theme, and choosing his key. He had a perfect knowledge of the greater or less effect produced by the succession of certain chords; and he sometimes would picture to himself a little history, which might convey musical sentiments and colours to his mind.

It has been remarked, that no man ever understood the various effects of colours, their relations, and the contrasts that they may form, so well as Titian. So Haydn had the most perfect acquaintance with all the instruments of which his orchestra was composed. No sooner did his imagination furnish him with a passage, a chord, or a simple idea, than immediately he saw by what instrument it ought to be executed to produce the most agreeable and most sonorous effect. Had he any doubts on this subject when composing a symphony, the situation which he occupied while at Eisenstadt, afforded him the easiest means of clearing them. He assembled the musicians, and had a rehearsal; he made them execute in two or three different ways the passage he had in his head, selected which he preferred, then sent away the musicians, and continued his work. We often meet with singular modulations in Haydn's compositions; but he felt that what is extravagant draws the attention too much from the beautiful. He never attempted any extraordinary change without having first prepared the ear by degrees for it by the preceding chords; and thus, when it occurs, it does not shock the ear by the suddenness of the transition. He said that he had borrowed the idea of many of his modulations from the works of Bach, and that Bach himself brought them from Rome. Haydn confessed the obligations he was under to Emanuel Bach, who, previous to Mozart's birth, was esteemed the *first pianist* in the world; but he assures us that he owes nothing to the Milanese, San Martini, whom he considered as very confused. Haydn, in listening to sounds, had early found, to use his own expressions, "what was good, what was better, what was bad." If the question was put to him, why he had written such and such a chord, or why he had assigned such a passage to one instrument? he never made any other than the following simple reply: "I did it, because it went best so."

Haydn had some particular and singular rules for composition, which he never would divulge to any one. It is well known that the ancient Greek sculptors had certain invariable rules of beauty, called *canons*. These rules are lost, and their existence is buried in profound obscurity. Haydn, it seems, had discovered something of the same nature in music. The composer Weigl begged him one day to instruct him in these rules, and could obtain nothing more from Haydn than this reply, "Try and find them out."

He had another very original habit: when he did not intend to express by music any particular passion, or any particular images, all subjects were alike to him. "The whole art consists," said he, "in the manner of treating and pursuing a theme." Frequently, when a friend entered as he was about to commence a piece, he would say, smiling, "Give me a subject." Give a subject to Haydn! who would have presumed to do so! "Come, come," said he, "give me any subject that first strikes you, let it be what it may;" when the person perhaps felt himself obliged to obey. Many of his finest quartets prove this; as they commence by the most insignificant idea, but by degrees this same idea assumes a character, which strengthens, increases, and develops itself, till the dwarf rises into a giant before our astonished senses.

(To be continued.)

MUSICAL LIBRARY.

PART V. NOVEMBER, 1835.

MUSICAL HISTORY.

We propose to insert in the Library a series of pages on the History of Music, and shall probably take as their basis the Historical and Biographical work of M. Burgh, published some years since in Europe, making such alterations or additions as circumstances may seem to require.

MUSIC OF THE ANCIENTS.

The infancy of every art and science is involved in impenetrable obscurity, and the difficulties, absolutely insurmountable, which continually present themselves in tracing their early progress, too frequently render the studies of the antiquarian irksome to himself, and useless to society. In respect to the music of antiquity, all at present is fable or conjecture, the few documents that have survived the irruption of the northern nations tending to embarrass rather than to elucidate our inquiries.

The system of harmony adopted by the ancient Greeks was most probably invented, or at least brought from Egypt, at that time the abode of elegance and refinement, by PYTHAGORAS, a name sufficiently known and revered; but his system, however excellent, is now irretrievably lost. It were useless, therefore, to enumerate the names of those who are said to have followed and improved upon his original idea; for, in all instances where there are no circumstances which constitute *character*, and familiarize us to the *persons* spoken of, we naturally inquire, "Who were they?" and, for want of further information, become indifferent as to what is recorded of them.

The tragedies of Sophocles and Euripides, and indeed all the dramas of ancient Greece and Rome, were unquestionably not only sung, but also accompanied by musical instruments, probably very much in the style of the recitative of the modern serious Italian opera. From various circumstances, however, it is conjectured, that this music was of a very simple and artless description, and in every respect greatly inferior to the performances of the present day.

"Ancient Greece," says Mr. Dacier, "had many musicians who were not poets, but not one poet who was not a musician, and who did not compose the music of his own pieces; for in Greece, music was the foundation of all sciences; the education of children was begun by it, from a persuasion that nothing great could be expected from a man who was ignorant of music. This probably gave the Greek poetry such a superiority over the Latin, as well as over that of modern languages; for at Rome, poetry and music were two distinct sciences, and poets were there obliged to give their pieces to be set by musicians, as is the case at present every where else."

The admirable Metastasio, a man of elegance and refinement, a poet, and a musician, was compelled to restrain his natural propensity to the science of harmony; candidly confessing, that the study of modern music required too much time for a man of letters ever to be able to qualify himself for the business of a composer.

The Greeks indeed, during the time of their education, had no language to learn but their own; hence they had more time for other studies.

But notwithstanding the simplicity of their music, the poets themselves being able to set their own pieces, and to sing them so well to the satisfaction of the public, is a certain proof that their music had not only fewer difficulties, but also fewer excellences than the modern.

To be at once a great poet and a great musician, appears to our conception utterly impossible; otherwise, why should not such a coincidence of talents frequently occur? Milton studied music, and so have many other poets; but to understand it equally well with a professor, is a drudgery to which they could not submit: besides, a

genius for poetry is so far from including a genius for music, that some of the greatest poets have been unfriendly to its cultivation.

The Grecian sage, according to Gravina, was at once a philosopher, a poet, and a musician. "In separating these characters," says he, "they have all been weakened: the sphere of philosophy has been contracted, ideas have failed in poetry, and force and energy in song. Truth is now extinguished from among men, the philosopher no longer speaks through the medium of poetry, nor is poetry any more heard through the vehicle of melody." To our apprehensions, the reverse of all this is exactly true; for, being separated, each of these professions receives a degree of cultivation which fortifies and renders it more powerful.

The profession of an actor was long honorable among the Greeks. Their poets, who were likewise orators, statesmen, and generals, performed the principal characters in their own pieces; and even Sophocles, the first tragedian who did not appear on the stage, was prevented only by the natural imperfection of his voice.

In the most flourishing era of the Athenian republic, so great was the passion of the people for shows and public spectacles, that the government, which was at the charge of these exhibitions, has been accused by Plutarch, of supporting them at a greater expense than their fleets and armies.

(To be continued.)

GENERAL DIRECTIONS TO SINGERS. No. 3.

REGISTERS OF THE VOICE.

13. In every voice (though in some much more marked than in others,) there are three kinds of tone, Registers, or ranges of voice, each of which is produced in a different manner, and by means of which, either simple or combined, the performer is enabled to sing throughout the whole compass required with firmness and equality, preserving purity and an agreeable equality of tone. They have been called the Chest voice, or *Voce di petto*; the *medium voice*; and the Head voice, or *Voce di testa*.

14. A distinct notion of what is meant by the different registers, lies at the foundation of the cultivation of the voice. The pupil must be made fully to understand the difference, and must be able to sing at different pitches in the different registers. This knowledge may be obtained by singing loudly, the scale from the lowest to the highest convenient pitch, to a simple vowel sound until the two changes, first from the Register *di petto* to the Medium Register, and second from the Medium Register to the Register *di testa*, are discovered. In this exercise the *kind* of tone and the *manner* of producing it, will lead to a clear perception of the different Registers. The aid of an experienced and judicious teacher is, however, highly important.

15. A distinct notion of the Registers *di petto* and *di testa* may be obtained by the performance of the Jodeln introduced into the Swiss and Tyrolese airs, where the lower notes are purely *di petto*, and the upper ones purely *di testa*.

There are three kinds of tone also perceptible, in the Violoncello, the Violin, and particularly in the flute, when these instruments are in the hands of accomplished performers.

16. The extent of the different Registers is different in different voices, but will usually be found to be nearly as follows, viz:

1. In Soprano voices the *Register di petto* will be found to extend as high as F G or A—second space G clef. The *Medium Register* most conveniently commences where the *di petto* stops, and continues to C, D or E fourth space.

The *Register di testa* commences where the *Medium Register* stops, and continues upwards.

2 In Tenor voices the *Register di petto* does not often naturally go higher than G or A below the middle C, though it may be extended much higher. The *Medium Register* will be found between G below middle C and its octave. The *Register di testa* will necessarily commence in most voices on G or A above the middle C. It may however be easily extended downwards even as far as to the upper notes of the *Register di petto*.

3. In Base voices the *Register di petto* usually extends to FG or A (5th line F clef,) and the *Register di testa* commences at middle C, D and E.

4. Mezzo-Soprano will not be found to differ much from Bases, except that they are an octave higher.

17. The tones purely *di petto* usually want smoothness and sweetness; the *medium* tones are often husky, and want warmth and feeling; and those purely *di testa*, though often pure and sweet, are sometimes thin, and in danger of degenerating into shrillness or screaming voice.

18. The voice previous to cultivation, or the unpractised voice, with its different Registers, may be compared to the Trumpet, Open Diapason, and stopt Diapason stops of the Organ: the Trumpet extending from the lowest sound to G or A second space G clef; the Open Diapason from Base E to Treble C, D or E; and the stopt Diapason from middle C upwards.

Or the Registers *di petto*, *medium*, and *di testa*, in singing, may be regarded as analogous to the colors yellow, red, and blue, in painting.

Of the blending of the Registers we shall speak in a future paper, under the head of "Formation of the voice." MOLINEAUX.

(To be continued.)

HANDEL AND HAYDN SOCIETY.—No. 4.

[Continued from the Third Number.]

On the 9th of February, 1816, the Society was incorporated by an act of the legislature of Massachusetts, and at the first meeting afterwards it was voted 'that all the members of the Handel and Haydn Society which was formed and organized on the 20th day of April, 1815, be invited to become members of the Society under the act of Corporation, and that they be and hereby are severally and respectively admitted members of said Corporation, provided that they shall sign the By-laws thereof within three months from this date.

At the same meeting it was 'voted—that Thomas S. Webb, and Matthew S. Parker, be authorized to contract with James Loring, for one hundred and fifty copies of Handel's Messiah.'

At the end of the first year of the existence of the Society, they found themselves \$233.85 cts. in debt; but not at all discouraged, the Government resolved to renew their efforts, and voted 'that there shall be a select Oratorio performed by the Society on Thursday evening, 30th May'—and a committee of three persons were appointed 'to take into consideration the pieces proposed this evening and such as may be selected by them, and to make an arrangement of pieces for performance at the Oratorio.'

On the 30th May, 1816, after many rehearsals, (the last of which took place at 3 o'clock in the afternoon on the day of performance,) the Society gave their THIRD Oratorio at the Stone Chapel, in three parts, as follows, viz: PART FIRST.

- | | |
|---|------------------------|
| 1. ANTHEM: O give thanks. | Purcell. |
| 2. SOLO: Angels ever bright and fair. | Mrs. Graupner. Handel. |
| 3. ANTHEM: Hear my prayer. | Kent. |
| 4. SOLO: O thou that tellest. | Handel. |
| 5. ANTHEM: Thy praise, O God, shall wake my lyre. | D. Nares. |
| 6. ANTHEM: Teach me, O Lord. | Stephens. |

PART SECOND.

- | | |
|--|------------------------|
| 1. REC: In the days of Herod, &c. | Handel. |
| 2. SOLO: There beneath a lowly shed. | Handel. |
| 3. CHO: Behold the Lamb of God. | Handel. |
| 4. SOLO: Comfort ye my people. | Mrs. Graupner. Handel. |
| 5. CHO: Hail, Judea, happy land. | Handel. |
| 6. REC: And Jesus went about doing good. | Handel. |
| 7. SOLO: He was eyes unto the blind. | Handel. |
| 8. REC: Thus far our cause is favored. | Handel. |
| 9. CHO: Behold! the list'ning sun the voice obeys. | Handel. |
| 10. CHO: He gave them hailstones. | Handel. |

PART THIRD.

- | | |
|---|---------|
| 1. CHO: The great Jehovah is our awful theme. | Handel. |
| 2. REC: And God said let the waters, &c. | Haydn. |
| 3. SOLO: On mighty pens. | Haydn. |
| 4. TRIO: Most beautiful, appear. | Haydn. |
| 5. CHO: The Lord is great. | Haydn. |
| 6. REC: And God created man. | Haydn. |
| 7. SOLO: In native worth. | Haydn. |
| 8. CHO: Achieved is the glorious work. | Haydn. |
| 9. SOLO: Farewell ye limpid springs and floods. | Handel. |
| 10. ANTHEM: Hosanna! blessed is he. | Gregor. |
| 11. CHO: Hallelujah. | Handel. |

At this Oratorio six hundred and fifty-three persons were present, and three hundred and eleven dollars received for tickets sold. It now became necessary to raise money to discharge the debts owing by the society, and it was accordingly voted by the government on the 12th of July 'that an assessment of five dollars be laid upon each of the members of the society,' and 'that the Secretary be, and he is hereby authorized and required to collect from each of the members, the amount of said assessment, excepting that such members as have heretofore made any advances, shall have credit for the same.'

The Messiah having been now published, it was ordered by the government that the Society should meet once a week, viz: on Tuesday evening for the practice of this Oratorio. It was accordingly introduced into the Society at its next meeting, Oct. 1, 1816.

It having been made known to the government of the Society, that the Rev. Mr. Pierpont had just completed the poem entitled 'Airs of Palestine,' it was resolved 'that Mr. Pierpont be requested to deliver the above named Poem before the Handel and Haydn Society, at one of their meetings.' This invitation was accepted on the part of the author, and on the 2d of January, 1817, he recited the Poem at the Hall in Pond Street, before the Society, and a number of his and their friends. The Poem was given in two parts, and a number of choruses were performed by the Society.

On the 27th of January, the government voted 'that there shall be three public performances, so soon as the Society shall be prepared; that the first performance shall consist of the first part of the Messiah, and the first part of the Creation: the second performance shall consist of the second part of the Messiah, and the second part of the Creation: the third performance shall consist of the third part of the Messiah, and the third part of the Creation;—and that between the said parts on each evening, there shall be performed a selection of suitable pieces to occupy the usual time for such occasions.'

(To be continued.)

THE CHOIR. No. 2.

LOCATION OF THE CHOIR.

Of the Room. An oblong form is preferable to a square. It is said to be better when the ceiling of the room meets the walls under a sharp angle, than when, as is frequently the case, it forms an arch. for the latter throws off the current of sound, so as to produce an unpleasant echo. A tolerable height only is essential for common practice. The more unfavorable the room to musical effect, the greater will be the advantages of the leader to detect, and the greater the exertions of the choir to prevent anything wrong in time or in tone.

For the purposes of teaching, and in the common practisings of the Choir, the leader must be able to see all the members, and they to see him. The place for the leader is a small distance from the middle of the back wall of the room; the lines of singers proceeding from him on both sides, in an oblique direction. If a separate accompanist is employed, he may be by the side of the leader, or perhaps better opposite to him. On the right of the leader, stands the *Soprano*, with the *Tenor* behind it; and on the left of the leader, stands the *Alto*, with the *Base* behind it. This arrangement of the parts is considered much better than any other, and should be followed as nearly as possible by every choir. The following plan of seating a Church Choir according to this method, may serve to make it more plain. S—Soprano, A—Alto, T—Tenor, and B—Base. The figures refer to the capacity of the singer as S. 1. First Soprano—A. 1. First Alto, &c.

FRONT OF THE GALLERY, OR CHOIR.

6A.—5A.—4A.—3A.—2A.—1A. S1.—S2.—S3.—S4.—S5.—S6. &c.
6B.—5B.—4B.—3B.—2B.—1B. T1.—T2.—T3.—T4.—T5.—T6. &c.

INSTRUMENTS. LEADER. INSTRUMENTS.

Or if there is an Organ, with a separate Organist—

ORGANIST. LEADER.

This arrangement brings the leading singers in each of the parts together, which is highly favorable not only in chorus, but also in solo passages, which of course will be usually assigned to them. The four solo singers then should stand in common choir-exercises, at the head of each of the four parts. But at exhibitions or public performances, they should stand together, in front of the whole, or in the front row of the chorus.

The above arrangement is not intended to apply to common singing schools. For these the following plan is considered the best.

Ten.	Ten.	Ten.	Ten.	Ten.	B	B	B	B	B
Ten.	Ten.	Ten.	Ten.	Ten.	B	B	B	B	B
Ten.	Ten.	Ten.	Ten.	Ten.	B	B	B	B	B
Tr.	Tr.	Tr.	Tr.	Tr.	A.	A.	A.	A.	A.
Tr.	Tr.	Tr.	Tr.	Tr.	A.	A.	A.	A.	A.

PIANO FORTE.

TEACHER.

BLACK BOARD.

The teacher and the Piano Forte should be a little elevated, say two feet, which enables him to see all the pupils, and they also to see him. This is also a very good method of arrangement for common choir practise. In general however, a choir should practise when learning, in the same relative situation that they adopt for exhibitions or for public performances.

(To be continued.)

IS A CAPACITY FOR MUSIC AN UNIVERSAL TALENT?

As to the question, whether nature furnishes every one with a voice, we might as well inquire whether all have by nature the faculty of learning to speak. Even the deaf mute has in many instances been taught to articulate words intelligibly; a circumstance which proves that such afflicted persons, for the most part, need only the power of hearing to make them acquire the command of language. So the man who has a musical ear, always shows that he has a voice of one kind or other, though perchance a rough one, and one that is not remarkable for flexibility. The quality of a person's voice depends much on habit and cultivation. Some persons possess a remarkably fine tone, while yet they are unable to confine themselves to any portion of the musical scale. Others again, have a disagreeable tone, while they manifest a good degree of accuracy in their intonation. The qualities of voice may differ in song as they do in speech. Early discipline in either case, will lead to improvement. Thus much will not be disputed; and if the question here be put, whether every voice is really tuneable, the proper answer to it will turn upon the existence or non-existence of a musical ear. If nature denies to no one the gift of acquiring a musical ear, then every one may learn by practice the art of managing his voice. Whether nature has been thus bountiful in her gifts, is the only question now before us.

But what is meant by the gift in question? If it be blind instinct, which develops itself without any aid from instruction or example, then it is clear that no one ever possesses it. An instance of *this* sort has never yet been recorded. Even the feathered tribes are taught to sing by the parent bird. The finest ear of the human race was at some period destitute of the faculty of discrimination. On the other hand, the dumbest ear that can be met with, is found to be susceptible of improvement at almost any time in life, but particularly in infancy and childhood. Nor have we ever been able to discover any limits to this improvement, beyond which, an individual could not be made to pass, by appropriate instructions and exercises. The faculty in question then, is not properly an instinct, because instinct has always its limits which are impassable.

But is not the task of cultivation so very difficult in some cases, as to forbid all hope of success? Let facts be allowed to answer this inquiry.

1. Among infants no such cases can be found, as the question supposes. With fair opportunities for hearing, and suitable inducements for imitation, the infant uniformly acquires the language of song with as much facility as that of common speech. Short simple clauses of melody, like easy words of language, he will soon be found to imitate, if all the surrounding associations are suited to his taste; and though in either case his first efforts will be rude, he will gradually increase in skill till his object is fully attained. In song as in speech, the actual progress of the infant, will of course be effected by ten thousand little circumstances which are liable to be disregarded by the parent or nurse. The health, the disposition, the nervous temperament, the courage, the perseverance of the infant, as well as the various methods of training to which it is subjected, are things which ought to be taken into the account; and most of all, the influence of the very notion which we are now opposing. For the whole work so far as concerns singing, seems to be left to chance; while in reference to speech alone, the opposite course is pursued. This being the fact, it is not wonderful that some infants manifest precocious talent, while others seem to take very little interest in the subject.

Some parents are ready to say that while all their children had equal advantages, only a part of them succeeded in learning to sing. Here the premises are wrong. Those minuter circumstances which most affect the infantile mind, will not and of necessity cannot be very uniform in any family; and even if they could be so, the children, let it be remembered, would require some variety of treatment, as already hinted above. Let the same practical good sense be pursued by the parent which he practices in learning [*teaching*] his child to talk, and the result will be as uniform in the one case as in the other. This experiment has been too often, and too extensively tried, to admit any longer of a rational doubt.

2. Such cases as the above objection supposes, have no real existence among juvenile subjects. All children, it is true, do not learn with equal facility. Those who have been allowed to pass the age of infancy, even in a musical family, without receiving appropriate instruction, are sometimes found to be dull pupils; and not unfrequently, they require a great deal of attention, as well as the exercise of no

inconsiderable share of ingenuity and discrimination on the part of the teacher, who would be successful. Yet after all, habit, and not physical nature, is in fault. The difficulties arise from early neglect; and in no instances that we have ever yet observed, have they been found insurmountable. Nor has the task for the most part been more laborious than would have been required to correct early provincialisms of dialect.

But these experiments, it may be said, have been made upon a limited scale. Be it so. Yet surely a solitary example might by these means, have been discovered, if any such examples had been to be found.

Examples of indolence and discouragement indeed, there have been in sufficient abundance; but not of so much real difficulty as to forbid hope of success. Some of the hardest subjects have through perseverance made good progress in the art, and even become in their turn successful teachers of music. Such a fact alone, is sufficient to do away a host of objections. But

In the third place, the difficulties of which we speak, and which are so easily surmounted in infancy and early childhood, are found gradually to increase with advancing age. The habits of the adult are comparatively inflexible. Where music has been wholly neglected in early life, there will often be found an almost entire want of susceptibility to musical sounds. Such persons will insist on the reality of physical privations. Yet they are mistaken. The cases of greatest difficulty are found susceptible of gradual improvement. The progress is sometimes so slow, we admit, as to afford little expectation of final success, where there is such a general dearth of musical perseverance; and the teacher must not shut his eyes against this fact, if he would discharge all the responsibilities that devolve upon him. Still, we say the obstacles are not of a physical nature. They are like the traits of a bad penmanship, or the confirmed vulgarities of a provincial dialect. They exist only, where there has been some defect in early education, or some subsequent bias of long continuance.

But our argument is not yet completed. On the supposition that nature has been so partial in the bestowment of musical susceptibilities, as to bestow them upon one person and withhold them altogether from another, we have a class of facts, which can in no way be accounted for; but which must forever remain inexplicable.

1. The most monotonous speakers, to be met with, have one or two tones of voice which they constantly repeat with sufficient accuracy of *pitch*, for all the purposes of musical execution. Better speakers, though indifferent to music, have a less limited scale.

2. Of the adult persons among us who insist on the total absence of ear or voice, some will readily ascend, and others descend some given portion of the scale, either towards the commencement, the middle or the termination, while others will produce sounds in a seemingly fortuitous manner, without any reference to the regular intervals. Yet in the most difficult cases, some share of susceptibility is discoverable, which gives promise of improvement, both as to the ear and voice, to any extent within the limits of human perseverance.

3. Subjects the most apparently hopeless, have actually been found, by perseverance, to overcome every difficulty. This could not be, on the supposition now before us. It would be as impossible, as for a man to acquire the faculty of seeing, who should from his birth, have been destitute of eyes.

4. Those who maintain the supposition we are considering, uniformly judge of native talent, in reference to the existing musical scales. But let them remember that these very scales are to a great extent *artificial*. No one acquires them instinctively, but always by practice.

The ancient Greeks had a very different scale in use, and one which would severely try the most skilful singers to be found at the present day. On this principle of procedure therefore, the ancient Greeks might condemn us all at the present day, as unnatural singers, and we, too, notwithstanding all their refinement in the art, might be allowed to retort the charge. The ancient Highlanders, the modern Asiatics, and the inhabitants of the Sandwich Islands, have at best but six notes in their musical scales. All these nations then, must, on the supposition before us, be condemned as unmusical; and this, notwithstanding the fact that they are found like ourselves, to improve under cultivation.

6. In those countries where musical cultivation is embraced among the ordinary branches of education, all are taught to sing with nearly equal facility. Witness the schools in Germany and Switzerland, to which allusion is so frequently made. So, on the supposition before us, it should seem that nature has been the most bountiful just where cultivation has been the most universal, and the least bountiful where it has been most neglected.

But not to enlarge: it must upon the whole, appear perfectly obvious to every reflecting mind, that what we have all along been endeavoring to maintain is emphatically true. *Physical nature* throws no bar in the way of universal cultivation. Let the trial every where commence with the period of infancy, or even early childhood, and the talent in question will be found to be universal.—*Musical Magazine*.

BIOGRAPHY.

HAYDN.

[Continued from third Number.]

Haydn, when asked to which of his works he gave the preference, replied, "*The Seven Words.*" The following is an explanation of the title. A service called the *Entierro* (funeral of the Redeemer) was celebrated at Madrid about fifty years ago. The serious and religious feeling of the Spaniards invested this ceremony with amazing pomp and magnificence. The seven words uttered by Jesus on the cross were successively explained by the bishop from the pulpit, the intervening time between each exposition being filled up by music worthy of the sublimity of the subject. This sacred performance was circulated, by order of the directors, throughout Europe; and a considerable reward was offered to any composer who would write seven grand symphonies, expressive of the sentiments which the seven words of the Saviour were calculated to inspire. Haydn alone made the attempt, and produced those symphonies which are very generally considered to be the finest of his compositions. Fully to enter into their spirit, however, they must be heard with the feelings of a Christian. Michael Haydn, the brother of our composer, afterwards added words and an air to this sublime instrumental music, and, without altering it in any respect, rendered it an accompaniment. Some of Haydn's symphonies were composed for holydays; and even in the sorrow which they express, the characteristic vivacity of Haydn is discernible; and in some parts there are movements of anger, which are probably meant to designate the feelings of the Jews and Hebrews crucifying their Saviour.

With rather a severe cast of countenance, and a laconic method of expressing himself in conversation, which are usually indications of an ill-tempered man, Haydn was gay, humorous, and agreeable. This vivacity, however, it is true, was easily repressed by the presence of strangers, or people of superior rank.

His genius naturally led him to employ his instruments to produce laughter, and often, at his rehearsals, he gave little pieces of this kind to his brother musicians. But we possess few of these compositions.

Of all Haydn's comic pieces, the only one extant is that well-known symphony, in which all his instruments cease successively, one after the other, so that, at the conclusion, the violin is left to perform alone.

There are three anecdotes connected with this piece, which being all attested by eye-witnesses, it is difficult to say which is correct. Some say that Haydn, perceiving that the innovations he had made in music were offensive to the prince's musicians, determined to play them a trick. He had his symphony performed, without a previous rehearsal, before the prince, who had been made acquainted with the intention of the thing. The confusion of the performers, who all thought they had made some mistake, and especially that of the first violin, when at the close of the piece he found he was playing alone, afforded much entertainment to the court of Eisenstadt. It is asserted, by others, that the prince, intending to dismiss all his band, with the exception of Haydn, this ingenious method of describing the general departure, and the melancholy that would follow in consequence, occurred to him; as soon as each musician had finished his part, he left the room. The third may be dispensed with. At another time Haydn contrived the following singular method to amuse the prince and his company. There was a fair held in a small town of Hungary, not far from Eisenstadt; thither Haydn went, and bought a basket full of children's whistles, little fiddles, cuckoos, wooden trumpets, and other such instruments. He then took the trouble of studying their compass and character, and composed a most amusing symphony with these instruments alone, of which some even performed *solos*: the cuckoo is the bass of this piece. Haydn being in England many years after this, observed that the English, who liked his compositions much when the movement was *allegro*, generally went to sleep when it was *andante* or *adagio*, whatever their beauties might be. He, in consequence wrote an *andante*, full of sweetness and flowing melody, the sound of all the instruments in which gradually diminish; when, from the moment they all arrive at *pianissimo*, they strike up again together, and, aided by the beating of the kettle-drum, make the drowsy audience instantly attend.

Haydn worked incessantly, but with difficulty, which in him could not possibly arise from any deficiency of ideas; but his taste was not easily satisfied. A symphony cost him a month's labor, a mass almost double that time. His rough copies are filled with different passages, and for one symphony, sufficient ideas are noted down for three or four. Haydn himself has said that his greatest happiness was study. Solitary and sedate as Newton, and wearing the ring given him by the great Frederick, Haydn would seat himself at his

piano, when, in a few moments, his imagination soared among the angelic choirs. Nothing disturbed him at Eisenstadt; he lived solely for his art, exempt from any earthly cares, and this uniform and peaceable life, devoted to the occupation most pleasing to himself, continued till the death of the prince Nicolas, his patron, in 1789.

At one time he was requested by the principal managers of the theatres of Naples, Milan, Lisbon, Venice, London, &c. to compose operas for them. But the love of peaceful retirement, his attachment to his prince, and to his own methodical habits, retained him in Hungary, and were even more powerful than his wish to pass the mountains. It is probable, had not Mademoiselle Boselli died, he would never have quitted Eisenstadt; but he then began to feel a void in his life. He had sent a refusal to the directors of the *concert spirituel* at Paris, but since his favorite no longer existed, he accepted the proposals of Salomon, who was then giving concerts in London, and who thought that a man of such genius as Haydn being on the spot, and composing expressly for his concerts, would certainly make them fashionable. He gave twenty concerts a year, and offered Haydn one hundred sequins (fifty pounds) for each one; and accordingly he set out for London in 1790, when in the fifty-ninth year of his age. He remained there rather more than a year, and the music he composed for these concerts met with universal approbation. His amiable manners, in addition to his genius, rendered his success amongst us highly flattering to his feelings.

George III., who was fond of no music but Handel's, still highly appreciated that of Haydn, and the German professor met with the most flattering reception from him and the queen. Haydn had further the honorary degree of doctor of music conferred on him by the university of Oxford; an honor which Handel himself had never obtained, and which had been bestowed on only four persons since the year 1400. Being expected, according to custom on this occasion, to give a specimen of musical science to the university, Haydn sent a composition, which, whether read from top to bottom, bottom to top, or from the middle of the page, or on either side of it, formed an air, and a correct accompaniment. The following is a copy of this singular piece of music, which, to be read double, the paper on which it is written must be held against the light.

Canon Cancrizans a 3 Voce. Haydn.

Thy Voice O Har - mo - ny is Di - vine
vine - - Di is ny - - mo - Har O Voice Thy

Thy Voice O Har - - mo - ny is Di - vine
vine - - Di is ny - - mo - Har O Voice Thy

Haydn left London, delighted with Handel's music, and in passing through Germany, on his return, gave several concerts, which increased his little fortune rather more than usual. He received little in money from the family of prince Esterhazy; but the respect he ever met with from the members of that noble house, was infinitely more grateful to a man of Haydn's disposition, than any pecuniary advantages would have been. He was admitted at all times to the prince's table, and was always presented by his highness with a court dress; when he gave a uniform to his orchestra. Haydn brought no more with him from London than fifteen thousand florins; (one thousand four hundred pounds;) but some years subsequently he obtained the additional sum of one thousand pounds from the sale of the scores of the "*Creation*" and the "*Four Seasons*," with which he bought a small house and garden in the faubourg of Gumpendorf, near Schonbrunn. Here he received a very flattering letter from the French institute, nominating him one of their members. As Haydn perused this letter he melted into tears, and never afterwards alluded to it without expressing a feeling of gratitude; in fact, the letter was expressed in that dignified and elegant style of compliment, peculiar to the French nation.

(To be continued.)

MUSICAL LIBRARY.

PART VI. DECEMBER, 1835.

MUSICAL HISTORY.

MUSIC OF THE ANCIENTS.

(Continued from 5th Number.)

The chorus formed a prominent feature in the tragedy of the ancients. The performers in the odes, or grand chorusses, were multiplied in the time of Æschylus to fifty persons; their number, however, was afterwards reduced by a law to fifteen. Their leader, who was called Coryphæus, frequently spoke in the course of the drama, as a single person, either in dialogue with the characters of the piece, or to acquaint the audience with what was going forward, as well as commiserate virtue in distress, or deplore the unruly passions of the vicious.

The Greek tragedies being composed of fifteen or sixteen hundred verses, would be too long, if sung to airs like our operas, and too short if spoken. Relaxation however, was necessary both to the actors and the audience; and this, if it did not give birth to the chorus, at least introduced the custom of having one, by way of interlude, between the principal divisions or acts of the piece.

In respect to the theatrical exhibitions of ancient Rome, Livy acquaints us, that Andronicus, who first wrote regular plays among the Latins, acted in his own pieces, as every author at that time did; and all antiquity asserts, that the first poets were musicians, and that music was inseparable from poetry.

It was the opinion of Fontenelle, in modern times, that musical dramas could never satisfy men of learning and taste, till the poet and musician were again united in the same person: and when Rousseau both wrote and set to music an opera which was so universally approved, and had so long a run during its first representation at Paris, he attributed, though perhaps erroneously, its great success to this union.

The number of acts in the Greek tragedy appears to have been indeterminate. In the time of Horace however, the division of dramatic performances into five acts seems to have been settled for the Roman theatre; and in the comedies of Terence, and tragedies of Seneca, that number is invariably adhered to.

There can be no doubt that the Roman, as well as the Grecian drama, was performed in recitative, accompanied by instruments; for there are several passages in Cicero concerning Roscius, which, if the ancient actors, Roman as well as Greek, did not declaim in musical notes, would be wholly unintelligible. He tells us, that Roscius had always said, when age should diminish his force, he would not abandon the stage, but would proportion his performance to his powers, and make music conform to the weakness of his voice. This actually happened, for the same respectable author informs us, that Roscius, in his old age sung in a lower pitch of voice, and made the musicians play slower.

To enumerate the various instances of marvellous effects attributed by the ancients to the power of music, were a puerile and uninteresting waste of time.

On a review of the volumes of improbable stories gravely related by the most respectable historians and philosophers of Greece and Rome, and to this day as gravely quoted by the exclusive admirers of antiquity, we can only lament that there appears to be neither beginning nor end to the credulity and prejudices of mankind.

In a moral point of view, the effects of music have been considered by ancient writers as eminently salutary in softening the manners, in promoting civilization, in exciting or repressing the passions, and im-

proving the heart. It may be fairly deduced from the multiplicity of materials which have descended to us from the most remote antiquity, that the best music of every age, however coarse and imperfect, has great power over the human affections, and is thought delightful, perfect and inimitable. Hence those hyperbolic praises in every period, and in all countries, of sounds which become intolerable to persons of taste in future times; and perhaps, the more barbarous the age and the music, the more powerful its effects, for in *rude* ages mankind give way to their natural feelings, without admitting any check from judgment or discrimination. And even at the present day, it is not the most refined and uncommon melody sung in the most exquisite manner, or the most artificial and complicated harmony, which has the greatest power over the passions of the multitude; on the contrary, the most simple music sung to the most intelligible words, applied to a favorite and popular subject, in which the whole audience can occasionally join, will be more likely to rouse and transport them, than the most delicate or learned performance in an opera or an oratorio.

It is not, therefore, difficult to conceive that the music of the ancients, with all its simplicity, by its strict union with poetry, which rendered it more articulate and intelligible, could operate more powerfully on the affections than the artificial melody and complicated harmony of modern times; for though poetry was assisted by ancient music, it is certainly often injured by the modern.

ON THE MUSIC OF THE EGYPTIANS.

It is an absurdity to consider Harmony as the invention of man. Nature seems to have furnished human industry with the first principles of every science: for what is GEOMETRY, but the study and imitation of those proportions by which the world is governed? ASTRONOMY, but reflecting upon, and calculating the motion, distances, and magnitude of those visible, but wonderful objects, which nature has placed in our view? THEOLOGY, but contemplating the works of the Creator, adoring him in his attributes, and meditating on the revelations of his will? MEDICINE, but the discovery and use of what inferior beings instinctively find in every wood and field, through which they range, when the animal economy is disordered by accident or intemperance? Assisted however by the principles of *natural* harmony, we cannot suppose that the *Art or Practice of Music* was invented by any one man; for music must, equally with every other science, have had its infancy, childhood, and youth, previous to the attainment of maturity.

Among the ancient Greeks, says Pausanias, rude and shapeless stones held the place of statues. The first house was doubtless a cavern or a hollow tree; and the first picture, a shadow. Yet has it been thought necessary in histories of Architecture and Painting, to celebrate the *inventors* of those arts.

Thus in music. The voices of animals, the whistling of the winds, the fall of waters, the concussions of bodies of various kinds, and especially the *melody of birds*,* as they all contain the essential rudiments of harmony, may easily be supposed to have furnished the minds of intelligent creatures with such ideas of sound, as time, and the accumulated observation of succeeding ages could not fail to improve into a system.

There can be no doubt, that vocal, preceded instrumental music;

* Birds were assuredly the most ancient music-teachers. And even to this day, with all our boasted refinement, all our natural and artificial exertions, who will be bold enough to assert that even the best performers ever approach the excellence of these instinctive musicians, either in fertility of imagination, or in the brilliancy or neatness of execution?

and it has generally been agreed, that the idea of the first flute, or Pandean pipe, was suggested by the whistling of a reed.

At liquidas avium voces imitauer ore
Ante fuit multo, quam lævia carmina cantu
Concelebrare homines possent, aureisq. juvare.
Et Zephyri cava per calamorum sibila primam
Agrestis docuere cava inflare cicutas,
Inde minutatim dulceis didicere querelas,
Tibia, quas fundit digitis pulsata canentum.

Lucretius, lib. 5.

Translated by Creech.

Through all the woods they heard the charming noise
Of chirping birds, and tried to frame their voice,
And imitate. Thus birds instructed man,
And taught them songs before their art began;
And whilst soft evening gales blew o'er the plains,
And shook the sounding reeds they taught the swains;
And thus the pipe was fram'd, and tuneful reed.

In tracing the probable antiquity of music, we necessarily revert to the annals of Egypt. From the testimony of the most ancient and respectable historians it appears, that every art and science originally emanated from this fertile source of elegance and civilisation.

Indeed, we have no authentic accounts of any nation upon earth, where a regular government was established, the different ranks and orders of the people settled, property ascertained, and the whole regulated by long custom, and by laws founded upon wisdom and experience, in such high antiquity as in Egypt.

Moses, the Jewish legislator and historian, allows the Egyptians to have been a powerful and polished people, before the arrival of Joseph among them.

That architecture was cultivated in Egypt much earlier than in other parts of the known world, appears from the wonderful remains of its magnificent and stupendous character, still subsisting in the pyramids; and of which the antiquity was so remote, even in the days of Herodotus, the oldest historian of Greece, that he could neither discover the period of their construction, nor procure an explanation of the hieroglyphics inscribed upon them, though he travelled through that country expressly in search of historical information.

To the Egyptians has been assigned the invention of Geometry, an art necessary for measuring and ascertaining the portions of land belonging to each individual after the annual overflowing of the Nile, by which all boundaries were obliterated. As it is allowed by all antiquity, that Pythagoras travelled into Egypt, and was indebted to the priests of that country for the chief part of his intelligence, particularly in the science of music, it is natural to suppose, that the doctrine of harmonics, or geometrical mensuration of sounds, and the laws of their proportions to each other, were the invention of these early geometricians, who had brought the science of calculation to great perfection, long before the arrival of the Samian sage.

It may not perhaps be entirely uninteresting to collect from Herodotus, and other ancient historians, the description of music probably cultivated by this celebrated people, the nature of their musical instruments, and the occasions on which they were employed. From these authorities, we learn that music was considered as the gift of inspiration, and was invariably appropriated to the service, and dedicated to the honor of those fabulous deities, by whose kindness it was supposed to have been imparted to man.

The lyre, the pipe, the kettle-drum, and the sistrum, appear to have been the only musical instruments then in use; and as we can only conjecture what kind of effect these produced—most likely sounds horribly discordant to cultivated ears, accustomed to modern refinements—it may be sufficient at present to remark, that in all probability the Egyptians had, during the most flourishing period of their empire, a music and instruments of their own, far superior to those of other countries less civilized and less refined: that after their subjection by the Persians, this music and these instruments were lost; and that under the Ptolemies, music, together with the other arts, was brought back into Egypt from Greece, and encouraged at the court of Alexandria, more than at any other place in the known world, till the captivity and death of Cleopatra, which terminated both the empire and history of the Egyptians.

GENERAL DIRECTIONS TO SINGERS. No. 4.

THE LARGE AND SMALL STYLES, OR VOLUMES OF VOICE.

19. The large Style, or volume of voice, may be displayed most easily and advantageously from a little above the middle, to the lowest sounds of the Register di petto; from a little below the middle, to nearly the highest sounds of the Medium Register; and in the upper sounds of the Register di testa. It consists in fullness, freeness, and copiousness of manner in delivering the voice.

20. The small Style, or volume of voice, is favorable to the lowest

sounds of the Register di testa, the Medium Register, and to the highest sounds of the Register di petto. Some adult contr'altos, carry their Register di petto pure through their whole compass by means of this style.

21. Between the two extremes of the large and small styles, there are various gradations.

22. The large Style, or volume of voice in singing, may be compared to breadth of manner in painting; and that which approaches the small Style, or volume, to softness of manner in that art.

23. Strength is the most favorable to the production of good tone from near the lowest sounds to the middle or a little higher of the Register di petto; from near the lowest to almost the highest sounds of the Medium Register; and about the middle of the Register di testa.

24. Softness favors the same object in the highest and lowest tones of the three Registers.

25. Strength and softness of voice may be compared to what painters understand by these epithets when applied to coloring.

MOLINEAUX.

(To be continued.)

THE CHOIR. No. 3.

ELEMENTARY RULES.

By elementary rules here, we mean those which should be observed from the first establishment of a singing choir, and at all its exercises; and in general, those primary laws which are absolutely essential to propriety, and to improvement.

Preliminary and important remark. As soon as the singers enter the choir, (the place of performance,) they voluntarily put themselves under the authority of the leader. Good order and strict discipline are as necessary to success in a *musical* as they are in a *military* organization. The good member of the choir, therefore, no less than the good soldier, renders strict and cheerful obedience. The authority which is thus voluntarily put into the hands of the leader it is his duty to maintain, and to require from all the members the most perfect silence and attention.

This course of discipline should commence as soon as the call or signal for commencement is given. It is always important to begin well. The first sounding of the voices, seems to organize the singers, as it were, into one harmonious body, in which each member is more or less important, and has his appropriate place and duties to perform. It also elevates the spectators, as if by a single impulse, into the pure regions of melody. While in all matters of taste, *the first impression* is of great importance; this is especially the case in the exercise and developement of the elegant arts. Let the leader, therefore, and let every member of the choir be careful that the very first sound be good, and from this moment let the most perfect order, close attention and strict propriety prevail.

Pro bono publico, should be the motto and rule of conduct of every member of a choir during the time of organization, or while the choir are together. Every thing should be thrown into the public treasury—as time, attention, knowledge, capacity, vocal powers, *EXAMPLE*. A good member of a choir, voluntarily and cheerfully gives up his own ease and gratification so far as they may interfere with the general object in view, and yields himself entirely to the purposes of the association. All individuality is thus merged in the general good.

The following are some of the most common violations of these principles, at variance with good order, taste and propriety, and having a tendency to interrupt or to prevent the *Bien séance* of a choir.

1. For members to remain together in conversation after the time has arrived for the exercises to begin. Those members whose souls are truly musical, and who are disposed to do all they can to promote the object in view, fly instantly to their places, (if they are not already there) at the instant the signal for commencement is given, while others will be seen lingering until the piece has been named, or until just the moment of performance, or, perhaps even until after the first piece is performed.

2. Unnecessary conversation after being seated. We say *unnecessary* conversation, and to the attentive member almost all conversation is unnecessary. Conversing with one another leads of course to inattention; and hence it is not unfrequently the case that a member of a choir will have to whisper to his neighbor to ascertain the piece or the page, just as the first sound is about to be given, which but a moment before had been distinctly announced, and which he was only prevented from hearing by carelessness or inattention.

3. Inattention to the time, or to any thing else properly belonging to the performance. Time, however, is more important than any thing else, and to attend to this therefore, is the very first duty in a singer. If the conductor, or leader do his duty, the time whenever it is necessary will be distinctly marked by a motion large enough for all to see. In all places, therefore, where there is any difficulty, and especially at a pause, (—) or where there is a change in the movement,

as from Adagio to Allegro, &c. every eye should be directed to him, and every voice be controlled by his beat.

4. Whispering or talking during a Solo performance, or during an instrumental prelude or interlude, or at any other time while music is performing. This is an offence not only against all the laws of musical taste and decorum, but against the rules of politeness. It betrays not only a want of a proper sense of musical propriety, but also of common respect and civility. In an uncultivated audience it may be expected from the low and vulgar, if such are there; but it is a fault not to be looked for in a civilized country, and especially in a member of a choir. It is no small thing to learn to *listen* to a musical performance; and in this, members of the choir should be an example to others.

5. Sitting down during choir performance. There is but one case in which this can be justified, viz. sickness, or an inability to stand up; and in this case the member should instantly leave the choir, signifying the cause to the leader, so that it may be generally known. When here and there a member is seen sitting down during performance, it always damps the ardor of those who try to do well. Such persons operate as a dead weight, and as a direct draw-back to good performance, in which the exertions, the sympathy and the example of every one is needed. A little fatigue is not a sufficient excuse for this fault; if the choir generally manifest this, the exercises should instantly close. Indeed the exercises of a choir should always close so as to prevent positive fatigue—mental or physical; for the instant that a musical performance becomes wearisome either to the performer or to the hearer, or the moment it ceases to please, that moment it becomes useless, and should be given up.

6. Standing up and gazing at the choir, or at the audience, or at any thing else, between the pieces or during a solo performance. This is an offence not so much against musical decorum and propriety, as it is against common decency of deportment and gentility of manners. Persons who commit this offence must be classed with those who enter and walk about a church just before divine service, and perhaps take a seat in a pew, and look over a prayer-book, or a psalm-book with their hats on; and this while ladies and gentlemen are assembling in church.

7. Turning over the leaves of a music book between the performance of pieces, and perhaps humming or whistling. The mere mention of this is sufficient.

8. Sitting still, or taking a seat in the place of the audience for the purpose of *hearing* a performance. This strikes at the root of that principle which holds a choir together. Private gratification must be sacrificed to the general good. If one has a right to go and be a listener, another has the same right, and so on until all are listeners, and there are no performers remaining.

A member of a choir has no more right to leave his place for the sake of hearing the performance, than the member of a military company has to leave his post for the purpose of seeing the manœuvres of his corps.

9. Leaving the choir before the close of the meeting. We do not now speak of leaving during the performance of a piece of music, for we do not suppose any choir could be found where this would be tolerated; but of leaving at recess, or at any intervening time between the pieces. There may be cases where this is necessary and proper, but in general it is injurious to good order; and when there are exceptions the reasons for them should be generally known to the members.

10. Finding fault with such rules and regulations as are here implied, and considering them too strict.

(To be continued.)

SELECTIONS.

MOZART AND CIMAROSA.

As some of the Parisian musicians and amateurs placed Mozart and Cimarosa, as composers, in the same rank of merit, while others denied their equality, the Emperor Napoleon one day asked Gretry, what was the real difference between them; when the discerning musician replied, "Sire, the difference between them is this: Cimarosa places the statue upon the stage, and the pedestal in the orchestra; instead of which, Mozart places the statue in the orchestra, and the pedestal on the stage:" meaning, that Cimarosa depended for the effect he wanted, more on his melodies than on his accompaniments; while Mozart trusted more to his accompaniments than to his melodies. Gretry's reply to the Emperor was correct.

CHARITY CHILDREN AT ST. PAUL'S.

Though Haydn, when he visited England, heard all the best musical performances, he was in no instance so much affected as when he attended the annual performance of the charity children at St. Paul's. The number of voices employed on that occasion are not fewer than

four thousand; and the effect is said to be truly astonishing. Haydn listened in silence, till he could no longer suppress his feelings: at length he exclaimed, loud enough to be heard by all around him, "Well, never, till now, did music make upon me the impression I receive from this simple, religious, and powerful performance!"

DR. JOHNSON.

The late Dr. Johnson's ear, in respect to the power of appreciating musical sounds, was remarkably defective; nevertheless, he possessed a sense of propriety in harmonic composition that gave him an unconquerable distaste to all unmeaning flourish and rapidity of execution. Being one night at a concert where an elaborate and florid concerto on the violin was performed, after it was over, he asked a gentleman who sat near him what it meant? The question somewhat puzzled the amateur, who could only say, that it was *very difficult*. "Difficult!" answered the learned auditor, "I wish it had been impossible."

MUSICAL FLOURISHING.

Felici Giardini, the very distinguished violin performer, who flourished in England during a great part of the latter half of the last century, was, when a young man, one of the ripienos in the opera orchestra at Naples. Elated with the praise his rising talents excited, he became too fond of flourishing and displaying his powers of execution. One night Jomelli, the great operatic composer at Naples, on coming into the orchestra, happened to seat himself by Giardini, who, ambitious of letting the Maestro di Capella know what he could do, began, in the symphony of a tender and pathetic air, to give a loose to his fingers and fancy: when the master immediately rewarded him with a violent slap in the face. Giardini assured the late Dr. Burney, that this was the best lesson he ever received in his life.

DR. WORGAN AND GEMINIANI.

The celebrated musician and organist, Dr. Worgan, whose excellent extemporary voluntaries so much delighted the professors and amateurs of the middle and latter part of the last century, possessed a fine, free, and flowing fancy; and, till a certain period of his life, composed in a tasteful and elegant style. But, falling into the company of Geminiani, he asked that charming composer what quality in musical authorship he deemed the most rare and valuable: when receiving for answer, that no excellence could compete with that of *originality*, he ever after aimed at nothing else; and, mistaking *singularity* for the beauty to which he was advised to aspire, lost all his former ease, warmth, and simplicity, and produced only the most quaint and grotesque melodies, that ever mortified the ears, and exhausted the patience, of the lovers of really good music.

DR. ARNE AND MISS BRENT.

Of all the English singing-masters of the last century, no one was so attentive to that first of vocal excellencies, *articulation*, as Dr. Arne. His favorite scholar, Miss Brent, afterwards Mrs. Pinto, and the original *Mandane*, was more remarkable for the distinctness of her pronunciation, than any British *prima donna* that has since appeared. The acquisition, however, was made at the expense of great labor to the tutor, and no small mortification to the pupil. What he would only allow to be difficult, she would often pronounce to be impossible; but he never relaxed in his exactions of her application, till his success convinced her of her mistake. On one occasion, the lady gave at once a striking proof of her impatience and her taste. Exasperated and fatigued, she absolutely refused to practise any longer a particular song, in which the Doctor was anxious she should be perfect; upon which he threatened to find another singer for her intended part in *Artaxerxes*. The menace was no sooner uttered than she burst into tears, and said, she would rather practise night and day, till she pleased him in the song, than not be one of the performers of the exquisite music of that opera, about one half of which was then composed.

BIOGRAPHY.

HAYDN.

[Continued from fifth Number.]

HAYDN, who had early discovered the barrenness of ancient sacred music, the profane luxuriousness of the modern Italian masses, and the monotonous and insipid style of the German hymns, felt that, to compose sacred music as it really should be, he must work on a system altogether different: he borrowed, therefore, few ideas from dramatic music; but preserved by the solidity of the harmony some resemblance to the fine and solemn airs of the ancient school, sustaining, by the richness of his orchestra, melodies, solemn, tender, and at the same time dignified and brilliant; he even permitted, in his sacred airs, occasional graces and ornaments, which happily relieve from time to time, the general loftiness and magnificence of his sacred style.

His only precursor in this style of sacred music was San Martini. Long before the composition of the "*Creation*," Haydn had composed,

in 1774, one of his first oratorios, entitled '*Tobie*,' a work of moderate merit, in which but two or three movements announce the great master. We have before said that, when in England, he was much struck with the music of Handel; and it was from this musician that he learnt the art of the sublime. One day he was present at the performance of Handel's *Messiah*, and on hearing one of the most sublime choruses in this piece much admired, remarked, in the most pensive tone, 'He is indeed the father of us all.'

It was in 1795 that Haydn, then sixty-three years of age, undertook his great work of the '*Creation*;' he labored at it two whole years. When any one hastened him in the work, he replied with tranquillity, 'I am long about it, for I wish it to last long.'

At the commencement of the year 1798, the oratorio was finished and the following Easter was performed, for the first time, in the room of the Schwartzburg palace, at the expense of the Dilettanti society, who had purchased it of the author. The enthusiasm, delight, and applause expressed at this first performance, can scarcely be depicted; every thing united to render it more imposing. The choicest society of men of letters and amateurs of music filled the saloon, which was in every way perfectly adapted for music; Haydn himself led the orchestra. The most profound silence, and an almost universal feeling of devotion and respect, reigned throughout the assembly as the first chords resounded from the instruments. Expectation was not deceived. A rapid succession of hitherto unknown beauties unfolded themselves to the ear, overcame every hearer, and all agreed they had felt, for two successive hours, a delight scarcely possible to analyze, produced by excited desires, ever renewed and ever satisfied.

The '*Creation*' met with rapid success: at that time every German paper was filled with eulogiums on this great effort of genius, and the astonishing effect it had produced in Vienna, and the score which appeared a few weeks subsequently, satisfied all amateurs of music as to the correctness of this statement. The wonderful sale of this score, augmented by some hundred louis the limited income of the author. The librarian had set both German and English words to the oratorio; which were afterwards translated into the Swedish, French, Spanish, Bohemian, and Italian languages. The French version is pompously flat, as may be judged by its coming from the conservatory of the Rue Bergère; but still the translator was totally innocent of the slight effect the '*Creation*' produced the first time it was executed at Paris; the fact is, all minds were engaged on another subject, for a few minutes before it began at the opera, the infernal machine of the third Nivôse burst in the Rue Saint Nacaise. Two years after his composition of the '*Creation*,' Haydn, animated by success, and encouraged by his friend Van Swieten, composed a new oratorio, entitled '*The Four Seasons*.' The descriptive Baron had drawn the text for this work from our Thomson. The music contains less sentiment than the '*Creation*,' but the subject admitted of sallies of gaiety, joy at the harvest, and profane love: '*The Four Seasons*' would be the finest production, in that style, in the world, if the '*Creation*' did not exist. The music is more scientific and less sublime than that of the '*Creation*;' but it nevertheless surpasses its elder sister in one point, namely, its quartets. The best critique on this work is that of Haydn himself, when he was told of the flattering approbation it had met with in the palace of Schwartzburg. 'I feel much delight at the manner in which my music has been received,' said he, 'but I should not wish to hear any compliments on the occasion. I am persuaded all must feel, as I feel myself, that it is not a '*Creation*,' for the following reason. In the '*Creation*,' the characters are angels, in this they are peasants.' It was an admirable distinction.

Haydn's musical career finished with '*The Four Seasons*.' Old age, and the labor which this work had cost him, exhausted his strength. 'I have done,' he said, some time after he had completed this oratorio; 'my head is no longer what it has been. Formerly, ideas came to me unsought; now I am obliged to seek them, and I am not equal to this.'

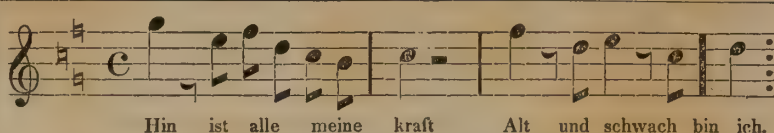
He composed, however, a few more quartets, but he never could finish that numbered 84, although he worked at it, almost uninterruptedly, three years. Latterly, he amused himself with putting accompaniments to some of the ancient Scotch melodies, for which a London music-seller gave him two guineas per song; he arranged nearly three hundred in this way; but, in 1805, he discontinued this employment likewise, by order of his physician.

From this time he never left his villa at Gumpendorff. When he wished to remind his friends, that he was still living, he sent them a visiting card, with some of his own composition on it. The words on the cards were:

'Hin ist alle meine kraft. Alt und schwach bin ich.'

'My strength fails me. I am old and feeble.'

The music to these words stops in the middle of the period, and without arriving at the cadence, well expresses the languid state of the author's health.



About this time it was determined that the '*Creation*' should be performed, with the Italian words of Carpini, and a hundred and sixty musicians met for this purpose, at the palace of prince Lobkowitz. They were greatly assisted by the beautiful voices of Madame Frischer, of Berlin, Messrs. Weitmüller and Radichi. More than fifteen hundred people were present. The poor old man insisted, notwithstanding his weakness, upon once more seeing that public assembled for whom he had labored so much. He was conveyed in his arm-chair into the magnificent saloon, where every heart was affected. The princess Esterhazy, and Madame de Kurtzbeck, the friend of Haydn, met him. The flourishes of the orchestra, and still more the agitation of the spectators, announced his arrival. He was placed in the middle of three rows of seats, occupied by his friends and the principal persons at Vienna. Before the music began, Salieri, the director of the orchestra, came to receive Haydn's orders. They embraced; Salieri then hastened to his place, and, amidst the general emotion of the assembly, the orchestra commenced. The effect produced by this sacred music, added to the sight of its great composer on the point of quitting this world, may be conceived. Surrounded by the nobility of Vienna and by his friends, by artists, and by lovely women, whose eyes were all fixed on him, listening to the praises of God, which he himself had imagined, Haydn bid a glorious adieu to the world and to life.

So much glory and love frequently caused him to weep, and he found himself much exhausted at the conclusion of the first act. His chair was then brought in, and as he was about to leave the concert-room, ordering those who carried him to stop, he first bowed to the public, and then turning to the orchestra, with real German feeling, he raised his hands to heaven, and with tears in his eyes, blessed the former companions of his labors.

Before Haydn had entered his seventy-eighth year, he was become extremely infirm. It was the last of his life. The moment he went to the piano-forte, the vertigo returned, and his hands quitted the keys to have recourse to his rosary, which was his last consolation. War broke out between France and Austria; this intelligence troubled Haydn, and exhausted the remains of his strength. He every moment inquired what news there was, went to his piano, and with a feeble voice sang, '*God save the Emperor*.'

The French armies advanced rapidly, and on the night of the 10th of May, having reached Schonbrunn, about half a league distant from Haydn's little villa, they fired, the next morning, fifteen hundred cannon-shot, only a hundred yards from his house, upon Vienna, that town so much beloved by him. He pictured it to himself destroyed by fire and sword. Four bombs then fell close to his house, when his two servants, with terror depicted in their countenances, ran to him; the old man, by an effort, rose from his arm-chair, and with a dignified air, cried, 'Why such alarm! know that, where Haydn is, no evil can happen.' But this exertion was beyond his strength; a convulsive shivering prevented him from adding more, and he was immediately conveyed to his bed. On the 26th of May, he was almost completely exhausted; notwithstanding, he had his piano moved towards him, and sung three times, with as loud a voice as he could, '*God save the Emperor*.'

They were his last words. At his piano he became insensible, and expired on the morning of the 31st, at the age of seventy-eight years and two months. Madame Kurtzbeck had sent to him, during the occupation of Vienna, to beg that he would suffer himself to be removed into the city; but he could not be persuaded to quit his beloved retreat. Mozart's *Requiem* was performed a few weeks afterwards in honor of him, at the Scotch church. The same homage was rendered to his memory at Breslau, and at the conservatory at Paris, and a hymn of Cherubini's composition was sung. The music is worthy of the great man it celebrated.

The commencement of all Haydn's scores are inscribed with some of the following mottoes: '*In Nomine Domini*,' or '*Soli Deo gloria*;' and at the end of them all, '*Laus Deo*.' If, when he was composing, he felt his imagination cool, or that some insurmountable difficulty prevented his proceeding, he rose from his piano, took his rosary, and began to repeat it. He said this method never failed. 'When I was working at the '*Creation*,' said he, 'I felt myself so penetrated with religion, that before I sat down to my piano, I prayed confidently to God to give me the talent requisite to praise him worthily.'

Haydn's heir was a farrier, to whom he left thirty-eight thousand florins in cash, deducting twelve thousand florins which were bequeathed by him to his two faithful servants. His manuscripts, sold by auction, were bought by the prince Esterhazy.

MUSICAL LIBRARY.

PART VII. JANUARY, 1836.

MUSICAL HISTORY.

MUSIC OF THE ANCIENTS.
(Continued from 6th Number.)

ON THE MUSIC OF THE HEBREWS.

The genuine simplicity with which the transactions of the early ages of the world are recorded in the Sacred Writings, must ever render them interesting to readers of true taste; and the chronological arrangement of those passages, which relate to the progress of music in those distant times, will not be entirely useless, as it will at least show, that this science has always been connected with the religious ceremonies, public festivals, and social amusements of mankind.

The construction and use of musical instruments, have a very early place among the inventions attributed to the first inhabitants of the globe by Moses. Jubal, the sixth descendant from Cain, is called, 'The father of all such as handle the harp and organ.*' This could have been but a short time before the Deluge, A. M. 1656: consequently the world must have been peopled many centuries before the invention took place.

No mention, however, is made in the Scriptures, of the practice of music, till more than six hundred years after the Flood. But about 1739 before Christ, according to the Hebrew chronology, both vocal and instrumental music are familiarly spoken of, as things in common use. Gen. 31.

'And Laban said to Jacob, &c. Wherefore didst thou flee away secretly, and steal away from me! and didst not tell me, that I might have sent thee away with mirth and with songs, with *tabret* and with harp.'

Laban was a Syrian, and brother to Rebecca, Isaac's wife; so that the *tabret* and harp should be ranked among Assyrian instruments.

After this time the Sacred Text furnishes no musical incident till 1491 before Christ, when we have the first hymn, or psalm, to the Supreme Being upon record. It contains the pious effusions of Moses, after the passage of the Red Sea, at the head of the whole people of Israel, just escaped from bondage.

'Then sang Moses and the Children of Israel this song unto the Lord, and spake, saying,

'I will sing unto the Lord, for he hath triumphed gloriously: the horse and his rider hath he thrown into the sea.' Exodus, ch. 15.

Moses is seconded on this occasion by Miriam, the prophetess, and sister of Aaron, who took a *timbrel* in her hand; 'and all the women went out after her with *timbrels* and with dances.'

'And Miriam answered them, sing ye to the Lord,' &c.

Here is an early instance of women being permitted to bear a part in the performance of religious rites, as well as of vocal music being accompanied by instruments, and by dancing.

The dithyrambics, or hymns to Bacchus, of the Greeks, originated in Egypt, whence that people originally emigrated. These were constantly accompanied by instruments and dances. Now, as Miriam was an Egyptian, and just escaped from the country, where she had been educated, it is natural to suppose that the dance used now, and afterwards established by the Hebrews in the celebration of religious rites, was but the continuation of an Egyptian custom.

* With respect to the instrument called an organ, in the English version of this passage, it must not be imagined that such a noble and complicated machine is there implied, as the present instrument of that name. The commentators on the original Hebrew word, say it was a kind of pipe, perhaps similar to the Pandean pipe, already mentioned as a primitive invention. It appears that the translators, ancient and modern, of all parts of the world, not knowing what were the real forms and properties of the Hebrew instruments, have given to them the names of such as were of the most common use in their respective countries.

And we find music and dancing soon after this ceremony, applied to another, which was indisputably of the same origin: for the people having compelled Aaron, in the absence of his brother, to make them a golden calf, in the likeness of the Egyptian idol Apis, were found by Moses, on his return to the camp, singing and dancing before it.

The trumpet of the Jubilee is likewise ordered to be sounded so soon after the flight from Egypt, that it must have been an Egyptian instrument.

Moses also having been educated by Pharaoh's daughter, as her son, 'was learned in all the wisdom of the Egyptians.' Acts 7.

Nations, in their infancy, have but little leisure for cultivating music, otherwise than as it is connected with religious rites and military concerns. Accordingly, we find no other musical instrument mentioned, during the administration of the great Hebrew legislator, than trumpets, except the *timbrel* used by Miriam.

The trumpets of rams' horns, used at the siege of Jericho, seem to have been merely signals to direct the march of the assailants, and by their noise to terrify and dismay the enemy.

No further mention is made of music, till the Song of Deborah and Barak, which appears to have been sung in dialogue, unaccompanied by instruments.

About fifty years after this period, and 1143 before Christ, the unfortunate daughter of Jephtha, upon hearing of her father's victory over the Ammonites, went out to meet him with *timbrels* and with dances.

From this time, till Saul was chosen king, 1095 before Christ, the Sacred Text is wholly silent in regard to every species of music, with the exception of the trumpet in military expeditions. But here an incident occurs, which merits particular attention. It is evident from many passages in Scripture, that *music* was as nearly allied to *prophecy* as to *poetry*. Samuel, after secretly anointing Saul king, and instructing him in the measures he is to pursue, for establishing himself on the throne, proceeds, 'And it shall come to pass, when thou art come to the city, (Beth-el,) that thou shalt meet a company of prophets coming down from the high place, with a psaltery, a *tabret*, and a pipe, and a harp, before them, and they shall prophecy. And the spirit of the Lord will come upon thee, and thou shalt prophecy with them.'

Many other instances might be cited of this union of music and prophecy. King David cultivated music so early, that St. Ambrose says, in his preface to the first Psalm, 'he had always the gift of prophecy, and was chosen by God himself, in preference to all other prophets, to *compose psalms*.'

The Chaldean paraphrase understands by *prophecy*, 'adoring God, and singing praises unto him.'

In pursuing the narrative of musical events furnished by the sacred historians, we find that David, on account of his great skill in this science, was called in to administer relief by the power of his harp to Saul, afflicted with an evil spirit.

If it be possible for music to operate medicinally with effect, it may be imagined to be a palliative at least, if not a cure, for a troubled spirit. The human mind when under the pressure of affliction, or warped and agitated by the contention of warring passions, seems a proper subject for soft, and soothing strains to operate upon.

Without having recourse to a miracle in the case of Saul, who had offended God by his disobedience, the whole of David's power over the disorder of that unfortunate prince, might be attributed to his skilful and affecting manner of playing upon the harp. 'And Saul's servants said unto him, behold now an evil spirit from God troubleth thee. Let our Lord now command thy servants which are before

thee, to seek out a man who is a cunning player on an harp. And it shall come to pass, when the evil spirit from God is upon thee, that he shall play with his hand, and thou shalt be well. And Saul said unto his servants, provide me now a man that can play well, and bring him to me. Then answered one of the servants, and said, Behold, I have seen a son of Jesse, the Bethlehemite, that is cunning in playing, and a mighty valiant man, and a man of war; and prudent in matters, and a comely person, and the Lord is with him.

'Wherefore Saul sent messengers unto Jesse, and said, Send me David, thy son, which is with the sheep. And Jesse took an ass, laden with bread, and a bottle of wine, and a kid, and sent them by David his son unto Saul. And David came to Saul, and stood before him, and he loved him greatly, and he became his armour-bearer. And Saul sent to Jesse, saying, Let David thy son stand before me, I pray thee, for he hath found favour in my sight. And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand; so Saul was refreshed, and was well, and the evil spirit departed from him.'

Soon after David had given this specimen of his musical skill, we find him a volunteer in the army of Saul, giving extraordinary proofs of his military prowess, by his victory over Goliath, the champion of the Philistines, who had struck such a terror into his countrymen, that they all declined accepting his challenge, regarding him as invincible. David, returning from the field of battle after his victory over the giant, was met by the women of all the cities of Israel, 'singing and dancing, with tabrets, with joy, and with instruments of music.'

'And the women answered one another as they played, and said,' &c.

This is an unquestionable proof of a chant in dialogue, or a *dui cori*, being in early use: and it was this which probably gave rise to the manner of chanting the Psalms in the cathedral service. Ps. 68, the *damsels* play with timbrels in the procession before the ark. And many other instances might be adduced, of permission being given for females to assist in the performance of sacred rites. In 1 Chronicles, ch. 25, where the musical establishments for religious purposes are all enumerated, we are told, 'that God gave to Heman fourteen sons and three daughters. And all these were under the hands of their father for song, in the house of the Lord, with cymbals, psalteries, and harps.' And Miriam, Deborah, Judith, and Anne, the mother of Samuel, were all regarded by the Jews not only as singers, but as poetesses and prophetesses.

In the reign of King David, music was held in the highest estimation by the Hebrews. The genius of that prince for this science, and his attachment to the study and practice of it, as well as the great number of musicians whom he appointed for the performance of religious ceremonies, could not fail to extend its influence, and augment its perfections: for it was during this period, that music was first admitted into the ministry of sacrifice, and the worship of the ark. 'And David, and all the house of Israel, played before the Lord on all manner of instruments, even on harps and on psalteries, and on timbrels, and on cornets, and on cymbals.'

In the 15th, 16th, and 23d chapters of the first book of Chronicles, we find an enumeration of all the musicians employed by David, in the service of the ark, before a temple was erected.

Four thousand of the Levites were appointed to praise the Lord with instruments; and the number of those who were '*instructed*' and '*cunning in song*,' amounted to two hundred and eighty-eight.

It does not appear from the Sacred Writings, that, before this time, any other instruments than trumpets were used in the daily celebration of religious rites; though others are mentioned in processions, and on occasions of joy and festivity.

It has ever been the custom of legislators and founders of religious systems, to retain part of the former laws, and sacred institutions. The Egyptians divided the inhabitants of their country into tribes, confining each profession to one family: and as they restricted music to the priesthood, the Hebrews, who had their arts and sciences from the Egyptians, and who were indulged in some points of resemblance to their religious rites, made both the profession of priest and musician *hereditary* in the tribe of Levi. And it appears, that when David first regulated the musical establishments for the service of religion, not only the select band of singing men and singing women, but also the four thousand performers upon instruments, were all selected from the families of priests and Levites.

The reign of Solomon, so long, so pacific, and so glorious to the Hebrews, may be regarded as the Augustan age of that people; whose prosperity, during that period, not only enabled them to cultivate arts and sciences among themselves, but attracted foreigners to visit and assist them. And as the Romans, during the time of Augustus and his successors, were indebted to the Greeks for a great part of their knowledge in the polite arts, so the Hebrews, under Solomon's government, had assistance from Egypt and from Tyre. Music and poe-

try, which were put upon so respectable a footing in the former reign, had their full share of attention in this; for 'Solomon appointed, according to the order of David, his father, the courses of the priests to their service, and the Levites to their charges, to praise and minister before the priests, as the duty of every day required.' 2d Chronicles, ch. 8, verse 14.

The Hebrews frequently attributed their success in battle to the animation excited by the trumpets, which were always blown by priests and Levites, whom the people regarded as inspired persons, and highly revered.

From the reign of Solomon, which has already been considered as the most polished period in the Hebrew annals, the arts and sciences began to decline.

After the destruction of Jerusalem, and its splendid temple by the Babylonians, and a long series of calamities, with very few, and transient intervals of prosperity, nothing material occurs in the musical history of the Hebrews. During the seventy years of their captivity, it is natural to suppose, that they were denied the public celebration of their religious rites; nor could they have much time for domestic amusements or festivity. Music, the darling child of leisure and happiness, and the contented parent of innocent pleasure, must have been abandoned and almost excluded from their wretched dwellings. Whatever awakened the recollection of former felicity, could hardly have been an acceptable guest during a state of slavery. How beautifully has the psalmist expressed the natural sentiments of a people but lately fallen from a state of prosperity; still tremblingly alive to the blessings of freedom, fondly reflecting on their late independency, as on a 'tale that is told,' and hence doubly susceptible of the full extent of their present hopeless condition.

'By the waters of Babylon we sat down and wept, when we remembered thee, O Sion. As for our harps, we hanged them up upon the trees that are therein. For they that led us away captives, required of us then a song, and melody in our heaviness: Sing us one of the songs of Sion. How shall we sing the Lord's song in a strange land? If I forget thee, O Jerusalem! let my right hand forget her cunning.' Psalm 137.

It is reasonable to imagine, that their masters, the Chaldeans, like all other Eastern nations; addicted to luxury and magnificence, encouraged every art, that could contribute to the gratification of the senses. And we find in the prophecies both of Ezekiel and Daniel, that the utmost splendor prevailed both in regard to their vestments and the furniture of their palaces; that the arts of painting and sculpture were highly cultivated, and the most grateful and soothing sounds conveyed to the ear, by vocal and instrumental music.

At the end of the Captivity, 536 before Christ, an effort was made, by permission of Cyrus, to rebuild the Temple, and re-establish the ancient worship of the Hebrews. It does not, however, appear, that it was ever restored to its former magnificence, or that music, or any other science, ever again flourished among this infatuated people. For though the Jews, from this period till the destruction of their second temple by Titus Vespasian, and their consequent total dispersion, continued to be a distinct nation, they were not only tributary by turns to the Persians, the Egyptians, the Syrians, and the Romans, but incessantly distracted by intestine sects and factions, whose inveterate rancour never subsided, even in the midst of the most imminent dangers from a common and foreign foe. Thus did their mutual animosities contribute more effectually to their destruction, than the efforts of their powerful and avowed enemies.

If the *mind* be undisturbed, there is no condition so abject, or bodily labor so oppressive to the spirits, as to render men insensible to the fascination of musical sound: but among the turbulent and unhappy, we search in vain for the arts of peace, the certain consequences of that contentment, which is the offspring of public and private felicity. However varied the customs of different nations, human nature has continued the same in all empires, and in every age.

(To be continued.)

HANDEL AND DR. GREENE.

Dr. Maurice Greene, whose compositions whether for the church or the chamber, were never remarkably mellifluous, having solicited Handel's perusal and opinion of a solo anthem, which he had just finished, was invited by the great German to take his coffee with him the next morning, when he would say what he thought of it. The Doctor was punctual in his attendance, the coffee was served, and a variety of topics discussed; but not a word said by Handel concerning the composition. At length Greene, whose patience was exhausted, said with eagerness, and an anxiety which he could no longer conceal, 'Well, Sir, but my anthem—what do you think of it?' 'Oh, your antum—ah—why I did tink it vanted *air*, Dr. Greene.' '*Air*, Sir?' 'Yes, air; and so I did put it out of de vindow.'

THE CHOIR.—NO. 4.

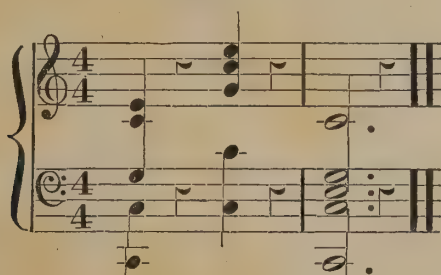
RETROSPECTIVE REMARK. Some persons may think, perhaps, that in our preceding remarks, we have gone too far, and complain of unnecessary severity. But we are fully persuaded that the most perfect good order, systematic arrangement and strict discipline are indispensable to the success of a choir. The analogy between a choir, and a military organization is, in respect to these things, perfect. They enter into the very existence, and constitute, as it were the current of life, in both. A choir of singers must have but one object in view, viz. perfection in their art; to this every thing else must give way, every personal gratification yield. Surely such little selfish feelings and considerations as we have alluded to, are never to be allowed for a moment to interfere. It is by bringing all these, together with our musical capability, personal example and influence, and throwing them all into one common stock, that a capital is created with which to operate, and which is to be employed under a proper direction for the benefit of all concerned.

COMMENCEMENT OF A PIECE OF MUSIC.

The choir are to commence, either after a prelude, or where there is no prelude, at the signal of the leader. In the former case, no particular directions are necessary. If the prelude is printed with the vocal parts, the singers have merely to keep the place with the organ or instruments. If the prelude is not printed with the vocal parts, the singers should carefully count the time; and in both cases, should be quite ready to strike the first sound in exact time, perfect melody, and with proper dynamic degree and tone.

In the latter case, (where there is no prelude,) the organ or other instruments should give the proper accord, in which the third should predominate, so as to be distinctly heard; for by this the pitch is most accurately fixed in the ear.

EXAMPLE.



At the moment the accord is given, every singer should glance at his book so as to catch the first sound and word, and then instantly direct his eyes to the leader for the time. As soon as the accord ceases, (and it should be given *a tempo*, and not with a pause ♩)—the leader should distinctly mark one measure, or part of a measure, as the case may be, saying, if necessary, in order to make it more sure, 1, 2, 3, &c. and immediately the chorus prevails.

If the above directions are followed, if the leader is precise and accurate, and if every eye is fixed on him, the choir may as easily commence the first sound together, as they can sing together afterwards in the progress of the piece.



(To be continued.)

GENERAL DIRECTIONS TO SINGERS.—NO. 5.

FORMATION OF THE VOICE.

26. The proper formation of the voice consists in the union and blending of the different Registers. The best voices seem to have been formed in this way. They are modified, also, by the tone being made to ring at, or near the throat;—from one or both of the arches near the soft palate;—or higher in the head, near to, or at, the posterior nostrils. These are called the Throat or Guttural,—the Palatial,—and the Head, or a slightly nasal, modification. Guttural and Nasal are generally understood in the extremes, or the more or less vitiated states of the throat and head modification. The qualities sometimes perceptible upon voices by impressions made by the mouth, or cheeks, the teeth, the tongue, or the lips, are often offensive. That peculiar quality of tone which may be called veiled, or cloaked, is also to be avoided. The formation of those voices which are the most remarkable for beauty and excellence of tone, is slightly, but inoffensively, nasal.

27. The lowest sounds of the great vocal scale, which may be un-

derstood to extend from  to  are formed mostly, of

the Register di petto; the middle sounds, mostly of the medium Register; and the highest sounds, of the Register di testa. The sounds intermediate to the lowest and middle of the compass, are most favorable to a combination of the Registers di petto and medium: and

those intermediate to the middle and highest sounds, are most favorable to a combination of the Registers medium and di testa.

28. In base voices, in general, the Register di petto prevails; being modified by a blending of the medium Register, and occasionally of the Register di testa. Sometimes the Registers di petto and medium are combined; with, perhaps, a slight blending of the Register di testa. Some base voices depend chiefly upon the medium Register, slightly modified by a blending of the Register di petto. The real base voice is remarkable for its magnificence and its extent.

29. Baritone, or Tenor-Base voices, though higher, are constituted similarly to Base voices.

30. Tenor voices in general, are formed by the medium Register; modified either by a blending of the Register di petto, or of the Register di testa. Sometimes they are formed by a combination of the Register di petto and medium, occasionally modified by the Register di testa; or, by a combination of the Registers medium and di testa, occasionally modified by the Register di petto; and sometimes by a combination of the three Registers—with an occasional predominancy of one or the other, according as the pitch, or as the vowel sound may favor the one or the other.

31. The adult male Alto voice is commonly formed by a blending of the Registers medium and di testa.

32. The Alto of boys is chiefly formed by the Register di petto, modified by the medium.

33. The Mezzo Soprano of boys, is most frequently composed of the medium Register, modified by one of the other Registers, according to the pitch, or vowel sounds.

34. The Alto, or lowest voice of females, is formed of the Register di petto, modified by the medium.

35. The Mezzo Soprano (medium voice of females,) is, in general, formed of the Register di petto, modified by a blending of the medium, or di testa. Or by a combination of the three Registers, having either the one or the other predominating, according to pitch, or vowel sounds.

36. The Soprano (Treble, Canto,) or highest voice of females is formed generally of the medium Register modified by a blending of the Register di testa. The admission of the Register di petto here is too masculine and coarse in its effect.

MOLYNEAUX.

(To be continued.)

HANDEL AND HAYDN SOCIETY.—No. 5.

[Continued from the Fifth Number.]

Great preparations were now made for the contemplated public performances, or Oratorios. The Society having lost their organist, Mr. Stockwell, by death, applied to R. Taylor, of Philadelphia, one of the most celebrated performers in the country at that time, to come to Boston and officiate. Dr. Jackson was then in Boston, 'but on account of the Handel & Haydn Society being an incorporated body (as the committee in their application to Mr. Taylor, say) does not associate with them.' Not succeeding in obtaining Mr. R. Taylor, application was made to Mr. S. P. Taylor, of New York, to come and take the Organ on the occasion of the contemplated Oratorios. This invitation was accepted. Great exertions were constantly made to become perfect in the music; and two meetings in each week were regularly held for practice. Mr. Taylor, from New York, met the Society on the 28th of March, and on Tuesday evening, the first of April, 1817, the FOURTH Oratorio of the Society was given at the Stone Chapel. Agreeably to a previous vote of the Government, the first part consisted of the first part of the Messiah, the second part consisted of a miscellaneous selection, and the third part consisted of the third part of the Creation.

The second or intermediate part, which of itself would now be considered long enough for a public performance, was as follows, viz.

SOLO. Thou didst blow, &c.

DUET. The Lord is a man of war.

CHO. Moses and the Children of Israel.

REC. For the horse of Pharaoh.

CHO. The Lord shall reign.

REC. And Miriam the Prophetess.

AIR. Sing ye to the Lord.

CHO. The Lord shall reign.

AIR. 'Tis Liberty, dear Liberty.

DUET. Come ever smiling Liberty.

SOLO. Strike the Cymbal.

CHO. Spread your banners.

AIR. See advances.

CHO. Spread your banners.

TRIO. God of Thunder.

CHO. What are nations.

SOLO. What are haughty monarchs now.

CHO. Pride of Princes.

SOLO. This world is all a fleeting show.

The FIFTH Oratorio was performed on the Thursday evening following of the same week, and consisted of the second part of the Messiah, an intermediate selection, and the second part of the Creation.

The SIXTH Oratorio was performed on the Friday following, (the next day) and consisted of the third part of the Messiah, an intermediate selection, and the third part of the Creation.

The intermediate selection was nearly the same in the Fifth and Sixth, as it was in the Fourth Oratorio.

These performances were so popular that on the fifth of April, the Government voted 'that an Oratorio be performed on Tuesday next, to consist of a selection of the best Solos and Choruses from the Oratorios lately performed, and that the President be authorized to make the selection.' Accordingly, on the eighth inst. (Tuesday) the SEVENTH Oratorio was given.

The whole amount received from these four Oratorios (including from 60 to 70 tickets to Editors) was sixteen hundred and twenty-eight dollars.

In addition to the services of Mr. Taylor, as organist, the Society were assisted at these Oratorios by Mr. O. Shaw, of Providence, who here first brought out the song, afterwards, and even now so deservedly popular—'This world is all a fleeting show.' This song was of course a great favorite, and was repeated at each performance. The approbation bestowed upon Mr. Shaw as a composer, at these performances, no doubt operated as an inducement to further exertions on his part, so that to this circumstance, perhaps, the public are indebted for the several popular and pleasing songs and duets which this gentleman has from time to time published.

(To be continued.)

HAYDN'S SENTIMENTS ON COMPOSITION.

'A musical composition,' said Haydn, 'ought to have a natural and striking melody; each idea ought to spring out of the preceding passage; the ornaments should be sparingly and judiciously introduced; and the accompaniments never be overcharged. The rigid rules of harmony should rarely be violated, and never without the compensation of some inspired effect. When I sit down to compose, I resign myself to my feelings and my unrestrained imagination. If fancy suggests a happy thought, I endeavor to follow it up; and, while I keep sight of my master-subject and general plan, my aim is, to work the different passages into a regular and consistent whole. In vocal composition, the art of producing beautiful melody may now almost be considered as lost: and, when a composer is so fortunate as to throw forth a passage that is really melodious, he is sure, as if he be not sensible of its excellence, to overwhelm and destroy it, by the fulness and superfluity of his instrumental parts.'

Concert Room Anecdotes.

BIOGRAPHY.

MOZART.

MOZART, W. A. (Johann Chrysostomus Wolfgang Gottlieb) was born at Salzburg, on the 27th of January, 1756. His father having in an unusual manner influenced the destiny of his son, and both unfolded and modified his genius, we think it necessary, in the first place, to give a short account of his career. Leopold Mozart was the son of a bookbinder at Augsburg; he studied at Salzburg, and, in 1762, was admitted as one of the musicians of the prince archbishop of Salzburg, and was also nominated sub-director of the chapel of that prince. The duties of his station leaving him much leisure, he gave lessons on the violin and in musical composition; he also published an instruction book for the violin, which met with great success. He married Anna Maria Pert.; and it has been remarked by many as a singular circumstance, that this couple, who gave birth to an artist so happily endowed with the genius of harmony, were universally remarked in Salzburg on account of their extreme beauty. Of seven children, the fruits of this union, two only survived, a girl, named Mary Anne, and a son, the subject of our present memoir.

This son had scarcely attained the age of three years when his father began to instruct his sister, then about seven years of age, on the harpsichord. From that period young Mozart began to display his astonishing abilities for music. His greatest delight was to endeavor to find out thirds on the harpsichord, and nothing could equal his pleasure when he discovered that harmonious concord. Arrived at the age of four, he had learnt, almost voluntarily, to play several minuets and other pieces of music on the harpsichord. To learn a minuet he required rather more than half an hour, and scarcely double that time for a much longer piece; after which he would perform them with the greatest accuracy and perfectly in time. And at the age of five years, so rapid was his progress, that he already composed some trifling pieces of music, which he performed to his father, who carefully

preserved them, to encourage his rising talent. Previous to this period, and ere the little Mozart had discovered any predilection for music, his greatest delight was in the games which usually interest children of that age, and for them he would even sacrifice his meals. He ever displayed proofs of the greatest sensibility and affection; and would frequently ask, perhaps ten times a day, to those around him, 'Do you love me very much?' and when in joke they would reply no, tears would immediately escape from his eyes. As soon as he began to have a notion of music, his love for the gambols of his age entirely vanished, and, for any amusement to please him, it became necessary, in some way, to introduce music with it. A friend of his parents frequently amused himself by playing with this intelligent child; sometimes by conveying toys in procession from one room to the other; whilst he, who had nothing to carry, sang a march, or played it on the violin.

During a few months, Mozart attached himself with great avidity to the ordinary studies of youth, and during that period even sacrificed to them his love for music. Whilst learning arithmetic, the tables, chairs, walls, and even the floors, were scrawled with figures. The energy of his mind enabled him easily to fix his attention on any new object that presented itself. Music, however, soon became again his favorite pursuit; and his taste for it soon gained such an ascendancy over him, that he gave himself up, without reserve, to the occupation nature had apparently prescribed for him. His progress never slackened. Mozart, the father, upon returning home one day with a friend, found his son occupied in writing. 'What are you about there, my dear?' he demanded. 'I am composing a concerto for the harpsichord; I have almost finished the first part.' 'Let us see this scrawl.' 'No, if you please, I have not yet finished it.' His father however took the paper, and showed it to his friend; it was a perfect scrawl of notes, hardly legible from the blots of ink. The two friends began to laugh heartily at this scribbling; but Mozart, the father, having considered it attentively, 'See, my friend,' said he, 'how exactly it is composed by rule; 'tis a pity we cannot make out something of this piece; but it is too difficult, nobody could play it.' 'It is a concerto,' replied the young Mozart, 'and should be well studied before being performed. See, this is the way you should begin.' He then commenced playing it; but only succeeded in the performance sufficiently to discover his idea. Indeed, the composition was a multitude of notes placed exactly according to rule, but which presented such amazing difficulties, that the most able musician would have found it impossible to execute them.

When he had attained the age of six years, all Mozart's family, consisting of his father, mother, sister, and himself, removed to Munich. Here the elector heard the two children perform, who received unbounded applause. In the Autumn of this year, (1762) the two young virtuosos were presented at the imperial court. The famous Wagenseil happened to be in Munich. Young Mozart, who already preferred the approbation of a good master to that of any other, begged the emperor to allow Wagenseil to be present at his performance. 'Send for him,' said the child, 'he understands the thing.' Francis I, desired Wagenseil might be called, who resigned to Mozart his place at the harpsichord. 'Sir,' said the young virtuoso, then six years old, 'I am going to play one of your concertos—you must turn over the leaves for me.'

One day performing again at court, the emperor Francis I, said in joke to the young performer: 'It is not very difficult to play with all the fingers; but to play with one finger, and with the keys hid, would indeed excite admiration.' Without the least appearance of surprise at this strange proposal, the child immediately began to play with one finger, and with all the precision and neatness imaginable. He then begged to have a veil, that he might hide the keys of the instrument; and thus he continued to play equally as well as if he had long been accustomed to this style of performance.

Hitherto, our young musician had merely performed on the harpsichord; but his great genius outstripped all instruction. He had brought with him from Vienna to Salzburg a small violin, and he was in the habit of amusing himself with the instrument. Wenzl, an able violinist, presented himself one day to Mozart, the father, to ask his opinion of six trios he had just composed. It was agreed that they should be tried, and that Mozart, the father, should play the bass, Wenzl the first violin, and Schachtner, trumpeter to the archbishop of Salzburg, who happened to be with Mozart at that moment, the second; but the young Mozart entreated so earnestly to be permitted to take this last part, that his father, though at first much offended by his importunity, at the intercession of Schachtner, at length consented to let him perform on his little violin, assisted by his friend Schachtner. The father had never before heard his son's performance on this instrument; but his admiration was scarcely exceeded by his astonishment, when Schachtner, laying aside his violin, declared he was entirely useless. The child executed with equal success all the six trios.

(To be continued.)

MUSICAL LIBRARY.

PART VIII. FEBRUARY, 1836.

MUSICAL HISTORY.

ON THE MUSIC OF THE GREEKS, AS CONNECTED WITH THE FABULOUS RESIDENCE OF THE PAGAN DIVINITIES UPON EARTH.
(Continued from 7th Number.)

Leaving the music of the Hebrews, the account of which was drawn from the only authentic records of the earliest ages of mankind; we will now pass into the regions of fiction and fancy, and dwell on those ingenious and elegant allegories, which were the delight of our youth, and to which we still revert with rapture, yet not unmixed with regret; for the melancholy reflection, that this, *our Golden Age*, shall never return, like an unwelcome visitor, perpetually breaks in upon our meditations.

Though we cannot, as heretofore, wanton unrestrained in those Elysian fields,

'Where erst my careless childhood stray'd,
A stranger yet to pain'—

Gray's Eton College.

Yet are we not excluded from the society of those pagan divinities, under whose fictitious attributes were pourtrayed, with matchless beauty, genius, and energy, the passions, the follies, and the virtues of man, during the infancy of society.

The most sensible historians of antiquity divested these deities of their immortality: we will follow their example, and consider them as mere human beings, who having materially benefited mankind during their lives, were deified after death by the gratitude of posterity.

Mr. Pope, in his Essay on Man, has admirably described the origin of Deification:

'T was virtue only, or in arts, or arms,
Diffusing blessings, or averting harms;
The same which in a sire the sons obeyed;
A prince, the father of his people made.
On him their second Providence they hung,
Their law his eye, their oracle his tongue.
He from the wond'ring furrow called the food,
Taught to command the fire, control the flood;
Draw forth the monsters of th' abyss profound,
Or fetch th' aerial eagle to the ground.'

Jupiter, the father of gods and men is said to have been born in the Isle of Crete, and nursed and brought up in a cave of Mount Ida. The first music mentioned in the Grecian history is that of the 'Idæi Dactyli,'* immediately after his birth, and which consisted only of the clash of swords, as they danced around him in armour; similar, in point of excellence, to the clash of staves of modern morris dancers.

This wild story is noticed by Sir Isaac Newton in his Chronology, and sufficiently describes the rude state of music on its first introduction into Greece. It is not unnatural to suppose, that when this prince was grown up, had vanquished his enemies, and was peaceably established on his throne, arts and sciences began to flourish, and especially that music was cultivated, through the skill and influence of Apollo and his other sons.

All ancient authors agree, that letters and arts were brought out of Phœnicia into Greece by Cadmus, and the Idæi Dactyli. Cadmus appears to have been contemporary with the Cretan Jupiter, who, in the shape of a bull, by which expounders of pagan mythology under-

stand the ship in which he sailed, is said to have carried away his sister Europa from Sidon.

The Phœnicians, on their first settling in Greece, gave the name of Jupiter to every king, as every Egyptian monarch was called Pharaoh, every Roman emperor Cæsar, and in modern times, ever Russian autocrat, Czar.

Minerva, or Pallas.

What can be more beautiful than the allegory that Minerva, the goddess of wisdom and virtue, under the figure of a virgin, armed at all points, sprang from the brain of Omnipotence?

In her character of Musica, 'the musician,' she lays claim to a share in musical discoveries. She is said, by Ovid*, to have invented the flute, the first improvement upon the syrinx, or Pan's pipe. The form of this primitive instrument need not be described, as it has of late been rescued from oblivion by the Pandæan minstrels, and an infinity of their humble imitators, to the inexpressible annoyance of all learned ears, and to the delight of all the numerous legitimate descendants of that profound musical patriarch, Justice Midas.

The sagacity and penetration of Minerva discovered that it was practicable to produce the same variety of tones from a single pipe, which had before been effected by means of a number of reeds of different lengths, either tied, or fastened together by wax.

Two other circumstances are related of her, with respect to the flute. Perceiving that she was laughed at by Juno and her sister Venus, whenever she played the flute in their presence, she determined to examine herself in a fountain, for it does not appear in those days that a looking-glass was considered, even by ladies of the highest rank, as an indispensable appendage to the toilette. This serving as a mirror, convinced her that she had been justly derided for the distortion of her countenance, occasioned by swelling her cheeks in the act of blowing the flute.

This is one reason assigned for her abandoning that instrument, and adopting the lyre.

But a much better motive is given for this alteration in her sentiments. Observing, that when her brother Apollo played on the lyre, his mouth was at liberty, she found that it enabled him to sing and play at the same time, and thus afforded an opportunity of uniting instruction and pleasure.

These anecdotes are neither puerile nor improbable; indeed, many of the ancient fables are so ingenious, and contain so delicate a moral, that it would discover a taste truly Gothic and barbarous, to condemn or reject them. History consists principally of such materials during the dark ages of antiquity; in fact, we have no other records to consult, than those of poets and mythologists.

The use of instruments of percussion has been traced as high as the birth of Jupiter: it has likewise been shown, that the Greeks attributed the improvement of wind instruments to Minerva. It remains only to speak of the third species, the tones of which are produced by strings. Among these, the first in order and celebrity is the lyre, which both the Greeks and Egyptians agree was invented by Mercury.

* Dictæos referunt curetes; qui Jovis illum Vagitum in Creta quondam occultasse feruntur; Cum pueri circum puerum pernice chorea Armati in numerum pulsarent æribus æra.

Lucret. l. 2. ver. 663.

(Translated by Creech.)

These represent the armed priests, who strove To drown the tender cries of infant Jove; By dancing quick, they made a greater sound, And beat their armour as they danced around.

* Prima terebrato per rara foramina baxo, Ut daret, effeci tibia longa sonos.

Fast. l. 6.

By me (a) at first the hollowed box was found, When pierced to give variety of sound.

(a) Minerva speaks.

(To be continued.)

GENERAL DIRECTIONS TO SINGERS. No. 6.

[Continued from 7th Number.]

FORMATION OF THE VOICE, CONTINUED.

37. Previous to commencing the work of forming the voice, the teacher and students should make themselves acquainted with the general constitution of the particular voice to be cultivated. (See 23 to 32 in No. 5.)

The suggestions in relation to position, opening the mouth, taking and emitting the breath, &c. must also be present in the mind of the singer, and reduced to practice.

38. The manner during practice for the improvement of the voice should be energetic;—sometimes dictatorial, dignified, magnificent, grand. Cheerfulness and gaiety of temperament, also, are almost as necessary for enabling the singer to receive the full benefit of practice, as a state of fusion is to wax, in order to its receiving a clear impression; and the pleasure for which they prepare the feelings, and the good effects which they produce upon the voice and countenance, are highly important. Mind, intense interest, and a habit of luxuriating upon our own tones in singing, are highly useful in forming the voice.

39. The singer should never continue the exercise of the voice so as to produce positive fatigue. Singing after the person or voice becomes tired, is unfriendly to the acquirement of a buoyancy and elasticity in delivery.—Hence singers should not distress their vocal organs by any violent or painfully protracted exertion. They should not continue to sing after the throat and mouth become dry by exercise; but, by singing often, energetically, and not too long at a time, they should keep up a due command of their strength, and thus be able to commence and continue their practice firmly and cheerfully.

40. The vowel sounds of the Italian A (as in *Far*), open E (as in *Fare*), and O (as in *Ave*), are the most favorable for the Register di petto. The sounds of the Italian close E and O (as in *Fate* and *Foe*) are the best for the medium Register—and the sounds of the Italian I and U (the same as the English *ee* and *oo*) are the best assistants for the Register di testa.

Far	} Register	Fate	} Medium	ee	} Register
Fare		Foe		oo	
Ave					
	Di petto		Register		Di Testa.

41. The sound of the Italian A (*Ah*) is the best to sing upon while the student is engaged in blending the Registers, or otherwise modifying the tone or voice. In some voices, however, this vowel sound leads to a coarse and unpleasant tone.

42. Preparatory exercises for the formation of each of the general descriptions of voice will be found in the next number of the Library in the place of the usual letter press matter. The order in which the Registers should be practised is pointed out by the numbers 1, 2 and 3. Each of the exercises commences with the sound which has been generally found to be the best in the Register; and those sounds which are not natural in the different Registers, but which must be acquired, are represented by black notes. (See Musical Library, No. 9, March, 1836.)

43. The sounds upon which it is recommended to commence in the Registers di petto and medium, should at first be practised with the vowel sounds most favorable to their production, in the large style, and with strength; next decreasing the strength, but retaining the style; and afterwards with other vowel sounds. The Register di testa should be practised with the vowel sounds most favorable, softly and in a subdued style; the style and strength should be next increased, and the more difficult vowel sounds carefully introduced.

44. The sounds to be acquired in the higher part of the Registers di petto and medium, should be practised sometimes in the large style and with strength; and sometimes, commencing in a subdued style and strength, they should be increased by degrees in both respects. The sounds to be acquired in the lower part of the Registers medium and di testa, should be commenced softly, and by degrees increased to the greatest magnificence of style and strength of which they are capable.

45. When, according to the particular voice, sufficient progress has been made in the perception, command, and extent of each of the Registers, the singer should strive to modify the Register di petto by the palate and the head; the medium Register by the throat and the head; and the Register di testa by the palate and the throat.* By these means, the Register di petto acquires brilliancy and sweetness; the medium Register, warmth and sweetness; and the Register di testa, brilliancy and warmth.—This also enables the student to unite the several qualities of the different Registers.

46. The sounds at, or near the middle of each of the Registers are, generally, the best, and the most easily modified. That general principle in manner which requires the lower sounds to be comparative-

ly softer, and the higher sounds comparatively louder, is favorable to the attainment of the requisite modifications.

47. Some Females whose medium Register is husky, sing beautifully in the Register di testa.

48. The greatest part of Male voices are the Baritone; and a slightly lower treble is the range of voice most common to Females.

49. The sound should affect the head, throat, and chest, so as to make them vibrate—this will add fulness to it. It is highly important to practise in very long or slow sounds.

50. The characteristics of every well-formed voice, are richness, clearness, sweetness, fulness, a ringing quality, and a warmth, breadth, and strength of tone.

51. The flow of voice should be smooth, full, and rich. Base singers should take especial care that the sounds be not growled out.

52. The voice, both in Piano and Forte, should possess fulness, richness, and sweetness; as, on the one hand, a thinness and poverty of tone are disagreeable; and on the other, coarseness is shocking.

53. The compass of the voice should be increased by small degrees at a time—very gradually.

MOLYNEAUX.

(To be continued.)

MUSICAL TASTE AND EXPRESSION.

[Translated from the German.]

Musical expression is the golden avis on which the æsthetic* of harmony turns. It consists in giving to every individual piece, and every single idea, its *appropriate execution*.

CORRECTNESS, INTELLIGIBILITY, and BEAUTY, are the three great requisites of that execution, and consequently of musical expression.

Correctness consists in accurate reading. This is far more difficult than is generally imagined. As in every musical idea is comprehended its own peculiar execution, the difficulty consists in the necessity of entering into the spirit of those ideas, and forming a representation of them, which shall be truly characteristic. In music, as in rhetoric, accurate and clear reading must precede fine declamation. To attain the power of reading correctly, long and unremitting practice is essential; the works of celebrated masters must be continually studied, and the hand or voice disciplined in the execution of difficult and intricate passages. Simple compositions at the same time must not be neglected, for it not unfrequently happens, that they are really the most difficult. Paradoxical as this may appear, it ceases to be so, when we consider that to give a proper effect to simple music a deep feeling of its beauties is indispensable; whilst the execution of difficulties is dependent generally on mechanical dexterity. How often do we see eminent singers of both sexes, and excellent piano-forte players, who can overcome the difficulties of an air or concerto with astonishing ability, and yet are incapable of doing justice to the simplest hymn or ballad. It is only by the incessant practice of *Solfeggi*, and instrumental lessons, that the singer or player can acquire a facility of reading.

The second requisite of good musical performance is *intelligibility*; for that which is difficult to understand can never make an impression in the heart. The instrumental performer should clearly mark every passage, nay, every note, or, as a painter would say, give it a sharp outline; he should practise for clearness—*staccato* passages; he must not allow his instrument to mutter when it should speak, and should strive, above all, to render his tones as full, as clear, and as round as possible. In the singer, this distinctness is also highly necessary; but, unfortunately, the most beautiful poetry is frequently lost between the lips and the teeth. Thus the effect is merely single where it ought to be double; for, without doubt, the poetry and music should make an equal impression on the heart. This negligence on the part of singers to articulation, or a correct and elegant delivery of the words, accounts, in some measure, for the inattention that is frequently observable in the audience during a concert. But we see the difference when a beautiful and artless song is sung with proper distinctness and expression—every heart and eye are immediately open in acknowledgment of its influence. A singer should therefore, study his text carefully, and enter into the spirit of each word, giving it appropriate expression. He should guard against the practice of drawing out and torturing the vowel sounds, by which the whole articulation is frequently rendered feeble and unintelligible, and should be very careful to bring out the consonants with great force and energy.

The third property of musical execution, is *beauty*.

He who has a truly sensitive heart, capable at once of feeling with the poet and the composer—whose soul is taken prisoner, and is carried along with the tide of the song—who has seen the divine beauty of harmony unveiled in the hours of devotion,—requires only a hint to enable him to enter into the spirit of any piece of music he may have to perform.

* English singers often modify by the throat, or the palate; Italian singers, by the palate, or the head, near to, or at, the posterior nostrils.

* This is a word borrowed by the Germans from the Greek, and means the philosophy of the fine arts, as respects the taste and feelings.

Beauty in music, however, consists of so many minute and exquisitely delicate shades, that its definition is impracticable. But youth, full of innocence and grace, is not the less beautiful because the beholder cannot particularize all its charms. Whatever difficulty may be experienced in analyzing beauty, it is still a subject which may give rise to many interesting observations.

The constituted elements of correct musical expression are the full pouring out of the tones, light and pleasing *portamento*, or the blending one sound into the other; the swelling, rising, falling, and dying away of the tones (Dynamics;) the introduction of appropriate ornaments with grace and simplicity; the giving to every passage a beautiful and distinct outline; the soft *tremolo*, the management of the breath in the singer; the exquisite shake; the melting *appoggiatura*; and finally, the proper appearance of the performer, and the exemplification of appropriate feeling in his countenance, and general deportment.

ON THE POWERFUL EFFECTS PRODUCED BY MUSIC.

[London Musical Magazine]

PLAYFORD, in the preface to his 'Introduction to Music,' says 'Music in ancient times was held in as great estimation, reverence, and honor, by the most noble and virtuous persons, as any of the liberal sciences whatsoever; for the manifold uses thereof, conducing to the life of man. Philosophers accounted it an invention of the gods, bestowing it on man, to make them better conditioned than bare nature afforded, and conclude a special necessity thereof in the education of children; partly from its natural delight, and partly from the efficacy it hath in moving the affections to virtue.

He continues:—

'Of the wonderful power and effects of Music, both sacred and profane history furnishes strong and indubitable proof. And in all ages of the world, and in nations more or less civilized, as by a natural impulse, we see men have recourse to music when passions of the more violent and nobler kind are to be excited, or appeased; or when those of the milder nature are to be raised, soothed, and indulged.

'Athenæus reports, that Clinias the Pythagorean, who was subject to sudden fits of extravagant anger, assumed his lyre to allay the tumult of his rising passion.

'Agreeably to these principles, Homer represents Achilles after his violent dispute with Agamemnon, having recourse to the same remedy, and calming his spirit by singing to his lyre.

'Timotheus is reported to have fired Alexander to such an extravagant rage of passion amounting to frenzy, that he slew one of his companions; and that by a sudden change of the mode to the Lydian measure, he as soon softened the hero to pity and repentance. But what is more, Terpander is reported to have quelled a sedition at Sparta by the means alone of music.—And sacred history informs us, that the Demon of hatred, which had taken possession of Saul, was cast out by the enchanting and disenchanting harp of that very person who was the object of his rage. Vide Malcolm, ch. 14, § 3.

'Several ancient philosophers and physicians assure us of the wonderful efficacy of music in the cure of many diseases. And this has been reported and believed by persons of no mean credit and skill even in modern times, with regard to those who have been stung or bitten by the *tarantula*.

'But such cases as these (though they should not be admitted) are yet to be considered as out of the ordinary course of things, and extreme instances of the power of music. Let us therefore briefly notice those of a more common nature; which, by the concurrent experience and testimony of all ages and nations, have invariably obtained, in which music has exerted her powers, and mingled her mighty, but milder *charms*.—And it is obvious in the first place to remark on these, in a case of the most transcendent nature; which is the solemn and sublime services of divine worship; in which, when employed, music is, by way of eminence, very properly styled *sacred*. In this connexion, music was held, both by ancient philosophers and legislators, of such importance, that the regulation of it in their temples was prescribed by the laws; and subject to the inspection of those who were appointed by the state to superintend this important part, as it was deemed, of the commonwealth. And it was held equally criminal to innovate, or disturb the laws and ordinances of *this part* of religious solemnities, as to violate any other *established law* of the state. This we learn from the high authority of Plato himself. And when it is considered how music, properly chosen and adapted, is fitted to soothe and tranquillize, as well as elevate the mind, and thereby fit it in a peculiar manner to receive impressions (suitable to so favourable a state,) of the higher order, we shall evidently perceive how well suited this must be to the solemnities of devotion, by drawing off our attention and affections from the present imperfect state; and raising them to the contemplation of divine things, the perfections of the Deity, and spiritual objects; by which means a holy ardor, reverence, and love are excited; and the mind disposed to

receive with delight and joy instruction from the oracles of God delivered in his sacred temple.—No doubt but the mind of Milton had often experienced these effects of sacred music; as he, in his *Il Penseroso*, describes them in so sweet and extatic a manner:—

'There let the pealing organ blow,
To the full-voic'd choir below,
In service high, and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into extasies,
And bring all heaven before mine eyes.'

'And here we cannot but remark on, and severely condemn, the *abuse* of sacred music, in our churches, and especially in the cathedrals, by whose *voluntaries*, as they are called, often of such a light and desultory nature, as to border on indecency and profanation. Let those who have the direction of sacred music, remember how careful the heathens were of preserving a solemn, decorous behaviour, in all respects, during the time of their religious services in their temples.

'With the ancients, next to the celebration of the praises of their gods, was that of celebrating the praise of illustrious men; who, by their wisdom, eloquence, heroic and martial deeds, were esteemed the benefactors of mankind; and in such an eminent degree, that they were deemed and styled demigods; to whom even divine honors were paid; and their deeds of renown made the subject of the triumphant song of poets, in such strains, as while they immortalized others, immortalized themselves.—Witness the sublime strains of the eagle-winged, bold, adventurous PINDAR, and the less daring and unrestrained, but steady and moderate flight of the *Roman swan*; who nevertheless, with some portion of our Milton's elevated spirit, soared so high, as to boast, *sublimi feriam sidera vertice*.

'HOMER, mighty bard, it was he who first led this august band, and VIRGIL, keeping an attentive eye on this his great and revered master, swept his sweetly-tuned accordant lyre with a correct and skilful hand, and reduced it to a milder tone than that of his bold original.—These were the boasted sons of Greece and Rome.—And so, indeed, were those of inferior rank; the lofty Statius, and the fatally rash adventurous rival of a vain, conceited tyrant, the eloquent declaimer in the sacred cause of freedom, the ill-fated Lucan; whose life was a forfeit to his fame. And such was he, our own, to none inferior, who although he had, with these, drank deep of the Pierian spring—indeed, so deep, that it may be truly said of him,

'Hic totus Heliconis aquas; hic flumina Pindi Tota hausit, —

yet he drank as deep 'of *Siloam's sacred brook, that flowed fast by the oracle of God*.' And his muse, 'who nightly whisper'd to his ear,' begirt his honored head, not with fading laurel, or with bays, the meed of common bards; but with 'wreath of *Amaranth*, with which the spirits elect bind their resplendent locks.'—MILTON, immortal bard! we bow to thee in homage, such as mortals may to mortals pay, as to one,

'Qui genus humanum ingenio superavit; et omnes
Præstinxit stellas, exortus uti ætherius sol.'

'Next we see the sons of harmony of great, though of inferior note and fame, who call up kings and heroes from the tomb to 'tread the mimic stage for our amusement;' and as the Stagyrice says, to purge the solid passions, and elevate the soul; the rival bards SOPHOCLES and EURIPIDES.—Time has graciously spared such relics of their works as will gain his sanction and passport through all succeeding ages, as far as his records shall extend.—And he, too, our own boasted SHAKESPEARE, Nature's legitimate son, is seated on the rock of Fame by Nature and Genius.—Nor shall his favorite name diminish or decay, till

'The cloud-capt towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve.'

'Nor will Harmony permit us to pass over in silence two other of her worthies, OTWAY and DRYDEN; the latter of high rank and place.—Had we no other proof of his legitimate claims to such eminent station, but his celebrated and incomparable ode on the power and wonderful effects of harmony, this would be sufficient to immortalize the Poet.'

JUBAL, THE INVENTOR OF MUSICAL INSTRUMENTS.

That human invention was employed in cultivating the useful and indispensable arts, long before the introduction of those whose objects are of the curious and pleasing kind, is too probable to be doubted; but that, among the earliest of the latter kind, music was attended to, we have the most satisfactory proofs. One evidence of this, that will not be contested, is the scriptural declaration, that Jubal, the brother of Tubal Cain invented and performed on various musical instruments. Consequently, music existed before the Flood. Hence, Apollo, Orpheus, Amphion, Linus, and Thamyras, are moderns in comparison of Jubal and his musical disciples, who perhaps carried the science of vocal and instrumental melody farther than their distant successors, now called the *Ancients*.

BIOGRAPHY.

MOZART.

[Continued from seventh Number.]

Each succeeding day discovered fresh proofs of the talents of this extraordinary child. He could distinguish and point out the slightest variation of sound; and every false or even harsh tone, not softened by some harmony, was torture to him. Thus during his infancy, and till he had attained the age of ten years, he had an invincible horror to the sound of a trumpet, when not used in concert with other instruments; when any one showed him a trumpet, it made nearly the same impression upon him that a pistol would on other children if turned towards them. His father imagined he might cure this dislike by sounding a trumpet in his presence, and tried the experiment, notwithstanding the intreaties of the young Mozart that he would spare him this torment; but at the first blast, he became quite pale, fell on the floor, and convulsions would to all appearance have ensued, had he not immediately ceased to play. Since his first trial on the violin, he frequently made use of that of Schachtner, which he admired much for the softness of its tone. One day Schachtner came to visit Mozart, the father, and found young Wolfgang performing on his own little violin. 'What is your violin about?' was the first remark of the child to Schachtner, and he then continued to play some trifling airs. At length having reflected some moments, he said to Schachtner, 'Why did not you leave me your violin tuned to the same pitch as it was the last time I used it? It is a quarter of a tone lower than this one of mine.' They at first laughed at this extreme exactness; but Mozart, the father, who had frequently occasion to observe his son's singular memory for retaining sounds, desired Schachtner's violin might be brought, and to the astonishment of all present, it actually proved to be a quarter of a tone below that of the child's.

Though this wonderful boy could not fail to observe the astonishment and admiration which his talents excited, he became neither forward nor vain; a man in talent, he ever remained in all other respects the sweetest tempered and most submissive of children. He never appeared the least out of humor with the commands of his parents, of whatever nature they might be. Even when he had practised music nearly the whole day, he would continue to do so without the slightest impatience, if such were his father's wishes. He understood and complied with their most trivial signs, and would not even accept a sugar plum, without the previous permission of his parents.

In July, 1763, when Mozart had just attained his seventh year, his whole family left Germany. The fame of the young musician had then spread through Europe. He had already excited the greatest admiration at Munich, and successively at all the electoral courts. In the month of November he arrived in Paris, and was introduced to play the organ at Versailles, in the king's chapel, and in the presence of the whole court. His success in France, as well as that of his sister, almost amounted to enthusiasm. A portrait of his father, standing between himself and sister, was engraved after a design of Carmontel. It was at Paris that Mozart, then seven years of age, composed and published his two first works. They were extremely good; but, it is universally allowed, were retouched by his father. In 1764, he left Paris for England, where he was received with equal approbation, both at court and in the city. The two children then began to perform concertos, written in dialogue, on separate harpsichords. Some of the most difficult pieces of Bach, Handel, and other masters, were also presented to the young Mozart, who performed them all with the greatest possible accuracy, and in the strictest time. One day, in the presence of the king, he executed, from a written bass alone, a piece which formed the most enchanting harmony. At another time, Christian Bach, music-master to the queen, took the little Mozart on his knees, and played a few measures. Mozart then continued the air, and they thus performed an entire sonata with such precision, that those who were present imagined it was played by the same person. (For further interesting particulars of Mozart's performances in England, see the Hon. Daines Barrington's *Miscellanies*, and the *Philosop. Transac.*)

During his residence in England, that is to say, at the age of eight years, he composed six sonatas, which he dedicated to the queen, and had printed in London.

He returned to France in 1765, and in passing through that country he performed on the organ at most of the churches and monasteries, and from thence continued his journey into Holland, and at the Hague composed a symphony for a full orchestra, on occasion of the installation of the prince of Orange. Here the two children had a serious illness, which nearly proved fatal to them both.

The Mozart family then returned to Paris for two months, after which they bent their steps towards their native country. Soon after

their return to Munich, the elector proposed to the young Mozart a musical theme to develop. He immediately obeyed in presence of the elector; and, without the assistance of any instrument, wrote out the music, and afterwards performed it, to the great admiration of the court and all present.

Having returned to Salzburg towards the close of the year 1766, Wolfgang abandoned himself with renewed ardor to the study of composition, Emmanuel Bach, Hasse, and Handel being his guides and model, though he by no means neglected the study of the ancient Italian masters.

In 1768, the children performed at Vienna in presence of the emperor Joseph II, who ordered young Mozart to compose the music to the opera buffa entitled '*La Finta Semplice*.' It was approved both by Hasse and Metastasio, but was never performed. At this time it not unfrequently occurred, that at the houses of the chapel-masters Bono and Hasse, Metastasio, the duke of Braganza, the prince de Kaunitz, &c. the father would beg that an Italian, or any other melody might be given to his son, when Wolfgang would immediately subjoin all the instrumental parts in presence of the whole assembly.

At the consecration of the church belonging to the Orphan's-house he composed the music of the mass, and of a motet, and though then only twelve years of age, conducted this musical solemnity in presence of all the imperial court.

In December, 1769, he went with his father into Italy, having some months previously to his departure been nominated concert-master to the archbishop of Salzburg. It may easily be conceived that our young virtuoso was received in the most flattering manner in a country where music and the arts are so highly cultivated.

He first exhibited his talents at Milan, principally at the house of count Firmian, governor-general. Nor was he permitted to leave Milan till after he had engaged to return and compose the first opera for the carnival of 1771. At Bologna, the celebrated P. Martini and other musical directors were transported with delight and admiration on hearing the boy execute the most difficult fugues on the harpsichord without hesitation, and with the greatest possible precision.

He likewise excited equal admiration at Florence, in which city he became acquainted with Thomas Linley, who was then about his own age. Linley was a pupil of Martini, the celebrated violinist, and performed on that instrument with equal grace and skill. The friendship of these two boys soon became excessive. The day of their separation Linley gave his friend Mozart a copy of verses which he had requested of the celebrated Corinna on that occasion; he accompanied the carriage of Wolfgang to the gate of the town, where they parted, both bathed in tears. He arrived at Rome in the Passion-week, and on the Wednesday evening went with his father to the Sixtine chapel to hear the celebrated *Miserere*; a composition which it had been prohibited either to give or take a copy, on pain of excommunication. Aware of this prohibition, the boy listened so attentively, that on his return home he noted down the whole piece. On Good-Friday the same *Miserere* was again executed. Mozart was again present, and, during the performance, held his musical manuscript in his hat, by which means he was enabled to make the necessary corrections. This anecdote created a great sensation in Rome. Soon afterwards, Wolfgang was requested to sing this *Miserere* at a concert, accompanying himself on the harpsichord. The first soprano, (Cristofori) who had sung it at the chapel, was present, and acknowledged with surprise, that Mozart's copy was both complete and correct. The difficulty of this undertaking was much greater than may be imagined. But we beg to be allowed to digress a little here, for the purpose of introducing some details concerning the Sixtine chapel, and this remarkable *Miserere*.

There are generally thirty-two voices employed in this chapel, without any kind of instrument, not even an organ, to sustain them. This establishment had attained its highest degree of perfection towards the commencement of the eighteenth century; since which time, owing to the salaries of its singers having remained nominally the same, and therefore being in fact greatly diminished, whilst the opera has continued to flourish more and more, and the salaries of good theatrical singers have risen to an amount formerly unknown, the Sixtine chapel has gradually lost its best performers.

(To be continued.)

DR. NARES.

An eminent composer of the last age (Jonathan Battishill,) hearing that Dr. Nares, then master of the children of the King's Chapel, but no wondrous musician, was somewhat unwell, asked what was his complaint? Informed that it chiefly consisted of a singing in the Doctor's head, 'That's a favourable symptom,' says he, 'for, if there be a *singing* in his head now, who knows but, some time or other, there may be *music* there?'

PREPARATORY EXERCISES FOR FORMING THE VOICE.

FOR SOPRANO VOICES.

THE SOUNDS REPRESENTED BY THE BLACK NOTES, ARE TO BE ACQUIRED.

NO. 1. MEDIUM REGISTER.....*The most favorable vowel sounds are the Italian* { *close E; close O;*
as in FATE. Foe.

MAESTOSO.

8ves.

NO. 2. REGISTER DI TESTA.....*The most favorable vowel sounds are the Italian* { *I; U;*
as EE; OO;

CON DOLCEZZA.

8ves.

NO. 3. REGISTER DI PETTO.....*The most favorable vowel sounds are the Italian* { *A; open E; O;*
as in FAR; FARE; AWE,

MAESTOSO.

8ves.

NO. 4. FOR BLENDING THE REGISTERS.....*Vowel sound, the Italian A; (Ah!)*

CON ENERGIA E DOLCEZZA.

8ves.

FOR MEZZO SOPRANO. OR BASS VOICES.

THE SOUNDS REPRESENTED BY THE BLACK NOTES, ARE TO BE ACQUIRED.

NO. 1. REGISTER DI PETTO.....*The most favorable vowel sounds are the Italian* { A; open E; O;
as in FAR; FARE; AWE,

MAESTOSO.

8ves. - - - - -

NO. 2. MEDIUM REGISTER.....*The most favorable vowel sounds are the Italian* { close E; close O;
as in FATE. FOE.

MAESTOSO.

8ves. - - - - -

NO. 3. REGISTER DI TESTA.....*The most favorable vowel sounds are the Italian* { I; U
as EE; OO;

DOLCEMENTE.

8ves. - - - - -

NO. 4. FOR BLENDING THE REGISTERS.....*Vowel sound, the Italian A; (Ah!)*

CON ENERGIA E DOLCEZZA.

8ves. - - - - -

FOR TENOR VOICES.

THE SOUNDS REPRESENTED BY THE BLACK NOTES, ARE TO BE ACQUIRED.

NO. 1. REGISTER DI PETTO.....*The most favorable vowel sounds are the Italian* { *A; open E; O;*
as in FAR; FARE; AWE,

MAESTOSO.

8ves.

NO. 2. MEDIUM REGISTER.....*The most favorable vowel sounds are the Italian* { *close E; close O;*
as in FATE. FOE.

MAESTOSO.

8ves.

NO. 3. REGISTER DI TESTA.....*The most favorable vowel sounds are the Italian* { *I; U;*
as EE; OO;

CON DOLCEZZA.

8ves.

NO. 4. FOR BLENDING THE REGISTERS.....*Vowel sound, the Italian A; (Ah!)*

CON ENERGIA E DOLCEZZA.

8ves.

FOR BARITONE VOICES.

THE SOUNDS REPRESENTED BY THE BLACK NOTES, ARE TO BE ACQUIRED.

NO. 1. REGISTER DI PETTO.....*The most favorable vowel sounds are the Italian* { *A; open E; O;*
as in FAR; FARE, AWE,

MAESTOSO.

8ves. - - - - -

NO. 2. MEDIUM REGISTER.....*The most favorable vowel sounds are the Italian* { *close E; close O;*
as in FATE. FOE.

MAESTOSO.

8ves. - - - - -

NO. 3. REGISTER DI TESTA.....*The most favorable vowel sounds are the Italian* { *I; U;*
as EE; OO;

CON DOLCEZZA.

8ves. - - - - -

NO. 4. FOR BLENDING THE REGISTERS.....*Vowel sound, the Italian A; (Ah!)*

CON ENERGIA E DOLCEZZA.

8ves. - - - - -

MUSICAL LIBRARY.

PART X APRIL, 1836.

MUSICAL HISTORY.

[Continued from 8th Number.]

MERCURY, OR HERMES.

Mercury was the son of Jupiter and Maia, the daughter of Atlas. No one of all the heathen divinities had so many functions allotted to him as this god: he had constant employment both day and night, being the common messenger of the whole Pantheon, particularly of his father Jupiter, whom he served with indefatigable industry, and sometimes, indeed, in a capacity of no very honorable description. Lucian is very pleasant upon the multitude of his avocations; and, according to the confession of the Emperor Julian, Mercury was no hero, but rather one who inspired mankind with wit, learning, and the ornamental arts of life, than with courage. The emperor, however, omits some of his attributes, for this god was not only the patron of *trade*, but also of *theft* and *fraud*.

Amphion is said by Pausanias to be the first that erected an altar to Mercury, who, in return, invested him with such extraordinary powers of music, as to enable him to fortify the city of Thebes, in Bœotia, by the mere sound of his lyre.*

Horace has given us an exquisite description of this god of pick-pockets:

Thou god of wit, from Atlas sprung,
Who, by persuasive power of tongue,
And graceful exercise refined
The savage race of human kind.
Hail! winged messenger of Jove,
And all th' immortal powers above,
Sweet parent of the bending lyre,
Thy praise shall all its sounds inspire.
Artful and cunning to conceal
Whate'er in sportive theft you steal,
When from the god, who gilds the pole,
E'en yet a boy, his herds you stole;
With angry voice the threat'ning power
Bade thee thy fraudful prey restore,
But of his quiver too beguiled,
Pleased with the theft, Apollo smiled.
You were the wealthy Priam's guide,
When, safe from Agamemnon's pride,
Through hostile camps, which round him spread
Their watchful fires, his way he sped.
Unspotted spirits you consign
To blissful seats, and joys divine,
And powerful with thy golden wand,
The light unbodied crowd command;
Thus grateful does the office prove
To gods below, and gods above.

FRANCIS.

Before we take our leave of the ancient inventors of the syrinx and the flute, it may not be superfluous to remark, that instruments exactly similar were lately found to be in common use in the islands of New Amsterdam and Otaheite, in the South Seas. This indisputably proves them to be natural to every people emerging from barbarism.

They were first used by the Egyptians and Greeks during their musical infancy, and seem to have been invented in every age by nations remote from each other, and between whom it is hardly possible that there ever could have been the least intercourse or communication.

* The allegory is evident. The characters of poet and musician were always united in remote antiquity. When Amphion is said to have built the walls of Thebes by the sound of his lyre, we readily conceive that the sweetness of his poetical numbers, and the wisdom of his counsel, prevailed upon a rude and barbarous people to submit to law and order, to live in society, and to defend themselves from the insults of savage neighbors, by encircling their town with a wall.

Apollo.

The various attributes of this god are well known. From the earliest dawn of civilisation he has ever been esteemed the patron of the arts, and in a more especial manner, the friend and instructor of musicians.

Though Mercury was the *inventor* of the lyre, Apollo was the first who *played upon it* with method, and by the accompaniment of his voice rendered it the inseparable companion of poetry.

Mercury made a present of his lyre to Apollo,* as a peace-offering and indemnification for the oxen which he had stolen from him.

'To Phœbus Maia's son presents the lyre,
A gift intended to appease his ire;
The god receives it gladly, and assays
The novel instrument a thousand ways.
With dext'rous skill the plectrum wields, and sings
With voice accordant to the trembling strings:
Such strains as men and gods approved, from whence
The sweet alliance sprung of sound and sense.'

It were endless, and, indeed, irrelevant to our subject to enumerate the many elegant fables connected with the history of Apollo. His defeat, however, of the serpent Python, and its consequence, the institution of the Pythian games, claim our attention.

The waters of the Deluge left a slime, whence, says Ovid, sprung innumerable monsters; and among others, the serpent Python, in the neighborhood of Parnassus.

Apollo, armed with his darts, put him to death; which, physically explained, implies that the rays of the sun having dissipated the noxious steams, those monsters disappeared, that is, the pestilential diseases which desolated the country were removed.

This event gave rise to the institution of the Pythian Games, so frequently mentioned in the Grecian History. At first they were celebrated once in eight or nine years, but in process of time, at the expiration of every fourth year. Music and poetry were, in an especial manner, subjects of contention in these games, which were instituted in honor of that divinity, who was the immediate patron and protector of those arts. It was from the legend of Apollo's victory over Python, that he obtained the name of Pythius; and the priestess of his celebrated oracle at Delphos, the appellation of Pythia. Archbishop Potter says, that this oracle was very ancient, and flourished about one hundred years before the Trojan War. As this temple of Apollo was the first of that description established and respected by the ignorance and credulity of mankind, so was it the last that was abandoned, when in more enlightened times oracles ceased to be in repute.

Plutarch was himself a priest of Apollo, and impressed with the highest respect for this god, whom he considers to have been the inventor, as well as the patron of music. 'All sacrifices,' says he, 'and dances in honor of Apollo, are performed to the sound of flutes. The statue of this god at Delos had in its right-hand a bow, and on the left stood the *Three Graces*, who were furnished with three kinds of instruments, the lyre, the flute, and the syrinx.'

Our account of this divinity shall conclude with part of the celebrated hymn of Callimachus, which, during many ages, was performed and heard by the most polished people on the globe, with the utmost religious zeal, at the festivals in honor of this god. What has already been said, may, perhaps, throw some light upon this beautiful composition, which in return will explain and confirm the reasons already

* Here again the allegory is evident. It is not necessary for a poet and musician to be a *musical instrument maker*; or, in other words, it is no degradation to a man of *genius* to avail himself of the inventions of *ingenuity*.

assigned for the high veneration in which this idol was held by antiquity. The following excellent translation in blank verse is by Prior:

HYMN TO APOLLO.

Hah! How the laurel, great Apollo's tree,
And all the cavern shakes! far off, far off,
The man, that is unhallowed; for the god
Approaches. Hark! He knocks: the gates
Feel the glad impulse; and the severed bars
Submissive clink against their brazen portals.
Why do the Delian palms incline their boughs
Self-moved? and hov'ring swans, with throats released
From native silence, carol sounds harmonious?
Begin, young men, the hymn: let all your harps
Break their inglorious silence: and the dance,
In mystic numbers trod, explain the music.
But first, by ardent prayer, and clear lustration,
Purge the contagious spots of human weakness:
Impure no mortal can behold Apollo.
So may you flourish, favored by the god,
In youth with happy nuptials, and in age
With silver hairs, and fair descent of children;
So lay foundations for aspiring cities,
And bless your spreading colonies' increase.
Pay sacred reverence to Apollo's song,
Lest watchful the far shooting god emit
His fatal arrows. Silent Nature stands;
And seas subside, obedient to the sound
Of Io! Io Pæan! Nor dares Thetis
Longer bewail her loved Achilles' death;
For Phœbus was his foe!—Nor must sad Niobe
In fruitless sorrow persevere, or weep
E'en through the Phrygian marble.—Hapless mother,
Whose fondness could compare her mortal offspring
To those whom fair Latona bore to Jove.
Io! again repeat ye, Io! Pæan!

Recite Apollo's praise, till night draws on,
The ditty still unfinished; and the day,
Unequal to the Godhead's attributes,
Various, and matter copious of your songs.

Sublime, at Jove's right hand, Apollo sits,
And thence distributes honor, gracious king,
And theme of verse perpetual.—From his robe
Flows light ineffable: his harp, his quiver,
And Lycian bow, are gold: with golden sandals
His feet are shod. How rich! how beautiful!
Beneath his steps the yellow mineral rises,
And earth reveals her treasures.—Youth and beauty
Eternal deck his cheek; from his fair head
Perfumes distil their sweets; and cheerful health,
His duteous handmaid, through the air improved
With lavish hand diffuses scents ambrosial.

The spearman's arm by thee, great god, directed,
Sends forth a certain wound.—The laureled bard,
Inspired by thee, composes verse immortal.
Taught by thy art divine, the sage physician
Eludes the urn, and chains, or exiles death.
Perpetual fires shine hallowed on thy altars,
When annual the Carnean feast is held:
The warlike Lybians, clad in armor, lead
The dance, with clanging swords and shields, they beat
The dreadful measure. In the chorus join
Their women, brown, but beautiful; to thee
Such rites well pleasing.

—The monstrous Python
Durst tempt thy wrath in vain: for dead he fell
To thy great strength, and golden arms unequal.
Io! while thy unerring hand glanced
Another, and another dart, the people
Joyfully repeated Io! Io! Pæan!
E lance the dart, Apollo! for the safety
And health of man gracious thy mother bore thee.
(To be continued.)

THE CHOIR.—NO. 5.

BREATH. That a proper regulation and government of the breath belongs to the art of singing, must be manifest to every one who attempts the practice of vocal music. The mere natural impulses of life must not now be obeyed; but the breath must be subjected to the requisitions of taste, or to the nature of the passage, and to the words, to be sung. To such restraints many find it hard to accustom themselves. It is a common fault to inspire *too seldom*, and *too little* air—hence, in chorusses and long pieces they soon become fatigued, or being out of breath, sing in a weary drawling style, without point, energy and effect. An attention to this subject, and frequent and full inspiration, will prevent that painful and negligent manner so often observed in chorus singing. In general the breath should be taken at the last of the measure, or on an unaccented part of the measure, so that the downward beat may not be weakened or retarded. See rules for management of breath in 'Manual of Instruction.'

RHYTHM. This is the most important element in choir exercises. The prime characteristic of a choir, is that it unites on the principles of musical taste, the many tones of many individuals so as to form one harmonious whole. Precision, exactness, close union, and contemporariness of progression are to be sought in a higher degree in this

element, than in melody or dynamics. In melody, perfect purity in all the voices cannot always be secured; and in dynamics some voices are very likely to predominate and to overbalance others. But in rhythm, every deviation is easily discerned, and a very little variation will throw the whole choir into disorder and confusion. The vast importance of this element cannot be too strongly impressed upon the leader and members of a choir.

MELODY. Correct intonation. Intonation may be incorrect in two ways. First, when instead of the prescribed sound of the scale some other sound is taken, as 6 for 5, &c. Second, when the prescribed sound is taken a little too high or low. Well taught singers will not commit the first fault except by mistaking the key; but the latter is more common. Purity of intonation in this latter sense, is the same to a choir of singers, as neatness is to the general concerns of life; and one can be no more dispensed with than the other. He who gives a sound out of tune, is a musical sloven, and his performance is as offensive to the ear, as is the common sloven to the nose or to the eye. Purity of melody is the fruit of the energy of a spirit of order. This spirit of order, in music, is nothing less than the *mathematical element*—The ground work, the foundation on which the whole art rests. A choir whose singing is strikingly false, out of tune, maintains but a troubled and unhappy existence, and diffuses nothing of the freshness and vivacity of cheerfulness and joy.

In connexion with this subject may be mentioned the common fault of rising or falling from the given pitch by a whole choir. This may be the consequence of an inaccurate, wavering, unsteady or negligent manner of producing the sounds generally in the choir; or it may be the fault of individual singers. It is also often produced by the delivery of the voice in the wrong register—as medium for voce di testa, &c. Individual singers who are in danger of impurity of melody, or what is the same thing, of rising or falling from the pitch, must learn to use their *ears more*, and their *voices less*, if they would correct a habit most injurious and offensive. They must listen, and not sing on in a reckless, careless manner, regardless of musical truth, or right and wrong. Nothing, however, can be an effectual cure for one of this class of singers, but the careful, and persevering practice of the scale in long slow sounds, aided by an instrument in good tune, and by the watchful care of a correct teacher.

Impurity of melody often arises from an abuse of the Crescendo, Diminuendo, or Swell. Some teachers not only introduce these different dynamic tones from the commencement, but require their pupils to practise them as a general thing for all long sounds. But the organ tone (equal) should be first acquired, and with it a habit of purity fixed; afterwards the others may follow, but in introducing them there is always danger of deviating from the strict truth of melody. In the application of Crescendo to high sounds, there is great danger of *sharpening*, and in its application to low sounds there is the same danger of *flating*. In the application of Diminuendo to high sounds, there is great danger of *flating*; and in its application to low sounds there is danger of *sharpening*.

When a choir sinks or rises from the pitch, the leader may often correct it by merely calling their attention to the fact; this will put those upon their guard who know that they have been accustomed to faults of this kind, and will cause the whole to sing with more care and attention. If, however, in repeating, the same fault should occur, the piece should be laid aside, and some other taken in a different key.

(To be continued.)

NOTICE OF PIECES CONTAINED IN THE FIRST SIX NUMBERS OF THE MUSICAL LIBRARY.

INSTRUMENTAL MUSIC—PIANO FORTE. This consists of a variety of pieces in different styles, as overtures, sonatas, marches, waltzes, &c. In the second number will be found the very popular and beautiful overture to 'La Clemenza di Tito,' by Mozart. This may prove too difficult for many, especially for young performers; but so fine a composition is well worthy the attention and study of all. To enter fully into the spirit of such a piece, however, it is necessary, at least for those who are not familiar with orchestral effects, first to hear it performed by a complete band, where only the full intention of the author can be brought out.

No. 4, contains a very pleasing and comparatively easy overture by Martini, well adapted to the Piano Forte.

MARCHES. No. 1, contains a fine march by Himmel, an admirable composer both of instrumental and vocal music.

No. 2, March in Tancredi by Rossini. Both of these are, of course, in the style of military music; exciting, animating and enlivening, they should be performed with great spirit, energy and force.

In No. 3, will be found a beautiful Sonatina by Pleyel, being the first of a series, all of which were written by this popular author for the express purpose of improving the pupil in execution and in taste. Let

it be *studied* by those who cannot perform it readily, and often *played over* by those who can. An accompaniment designed for a violin, but which will also answer for a flute, is published with this sonata.

Of the Pastorale in No. 5, it is sufficient to say that it is by Haydn—who always wrote well, although certainly not equally well. He is always chaste and in good taste, nor do we ever find in his works evidence of too much haste, carelessness or inattention.

No. 6, contains a beautiful air by Auber, arranged for two performers, by one of the most distinguished writers for the piano forte of the present day, viz: Hüntén (pronounced Hinten.)

WALTZES. Two original waltzes have been furnished for the Library by Mr. J. A. Keller, professor in the Boston Academy of Music, and teacher of music in the New England Asylum for the Blind, both of which will be found to be pleasing and useful exercises.

The waltz by Küffner, a popular modern composer, and the Tyrolian Air by Kuhlau, both in No. 1, complete the list of piano forte music contained in these numbers.

ORGAN MUSIC. Pieces for the organ by Rinck will be found in Nos. 1 & 2. He is one of the best writers for the organ of the present day. In furnishing pieces for this instrument we wish to select generally such as require but little execution, and such as in style are appropriate to public worship. Other short organ pieces will be found in Nos. 5 & 6.

VOCAL MUSIC—GLEES AND MADRIGALS. The madrigal by Palestrina is an interesting specimen of this kind of composition. It must never be attempted in less than four parts; each part being essential. The name of Palestrina is one of the most celebrated in musical history, as a writer of church music; but we forbear any further notice of him at this time as we intend that a future number shall contain a biographical sketch of his life.

The Glee 'What, blame thee, child?' by Atwood (one of the best English composers of the present day) was originally written for the Harmonicon, and published in that work.

'Hark the Lark,' by Dr. Cooke, in No 2, has long been a favorite. 'The Chorus of Creditors,' we hope will, at least, please those who sell; and if it can in any instance have a good influence upon the debtor, it will answer a double purpose.

'Home, Sweet Home,' arranged in three parts, may be noticed in this place. This has been the most popular song published within the last fifty years. It is so simple, natural and easy, that it cannot fail to continue to please. The second and third voices will add much to the interest of this song, especially where there is not a *first rate voice* to sing it as a solo.

'Friendship,' No. 2, p. 28, for four men's voices, is an easy and effective piece. This and the 'Harvest Song,' in No. 3, were translated from the German for the Library. Both will be found to be pleasing.

'The May Fly,' by Dr. Callcott, No. 3, cannot fail to please all who give it an opportunity to speak for itself. It will be sure to address itself to their feelings, and to call forth their sympathies.

The Glee, 'Come, Friends, the parting hour is nigh,' will be found to be an agreeable piece for Soprano, Alto, Tenor, and Base. To give some idea of the manner in which we often find it necessary to treat the text, we insert a copy of the words as they are found in the original, and also as altered and published in the Library.

[ORIGINAL.]

Come Friends, now take the parting cup,
Since Friends must meet to part at last;
The sun is set, the moon is up,
The rain is o'er, the storm is past;
And feebly beams the glow worm's light,—
While the drooping flower,
The drowsy fold and beetle's flight
Proclaim the hour to say 'good night.'

[ALTERED FOR THE LIBRARY.]

Come Friends, the parting hour is nigh,
We have but met to part again,
The sun is set, the moon is high;
The storm is o'er, and ceased the rain;
And feebly beams the glow worm's light,—
While the drooping flower,
The drowsy fold and beetle's flight,
Proclaim the hour to say 'good night.'

ROUNDS AND CANONS, are for the most part merely musical curiosities, and are principally addressed to the eye, or to the understanding; sometimes, however, they are pleasing in performance; this is usually the case with those which are the most simple in their construction.

The Round by Romberg, in No. 1, is certainly curiously contrived, but we fear few will have an opportunity of judging of its effect. Other specimens of this kind of composition may be found in No. 2, (Hallelujah by Beethoven,) and in No. 4, (Winde, gentle evergreen.)

TERZETTO 'Heard you not his spirit singing,' by Sarti; Part 4. This is highly beautiful. It is originally a 'Miserere,' a part of the Roman Catholic service; English words have been adapted with great

success by Shield. This piece is worthy of study, and its performance cannot fail (if well done) to soothe, and calm, and make happy.

TRIO: 'The Sabbath Bell,' by Neukomm. Simple, chaste, and beautiful.

DUETTS. 'Sweet Summer is coming,' Part 1. 'How lovely, how tranquil,' Part 3. Both composed by Carl Keller. They are selected from two books of Duets published by this author, and the words have been translated by Rev. Ch. T. Brooks for the Library; they are in good taste, and will please, if they are allowed to tell their own story.

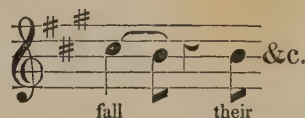
'Hail! all hail thou merry month of May,' Part 4, by C. M. Von Weber. Very quick, cheerful, animating. Besides its own intrinsic value, it has the name of WEBER attached to it.

'The Switzer's Song of Home,' Part 5,—soft and beautiful.

'The Summer's Shower,' is by the author of the Glee in Part 6.

'The Evening Bell,' marked on the outside cover by mistake 'original.' This is a German piece—words translated and music arranged for the Library. Short, simple, and very sweet.

SONGS. 'The Serenade,' by Weber, Part 1. An important typographical error occurred in a part of the impressions of this song, at the word 'fall'—first note on the third staff—it should have been as follows, viz.



We consider this song, chaste and beautiful.

CANZONET. 'To my boat,' by Neukomm—Part 1. This is an interesting song, and produces a fine effect, when sung in chorus by a Juvenile Class.

'On thy Mother's Bosom,' Part 2. This is one of the most beautiful songs in the six numbers. Hüntén, the author, is the same mentioned above as a composer for the piano forte. The melody is exceedingly delicate, and the whole arranged in the best taste. We are greatly indebted to the translator for the words to this song. 'The Shepherd's Farewell,' Part 3, is by the same author, and of nearly equal excellence.

'Lovely Rose,'—Always pleases every one who sings it, or hears it, and always will.

'The Hermitage,' page 51. This is calculated to be less popular, although it is not less meritorious than the preceding.

'A rosy crown we twine for thee,'—Another lively and animating May song—appropriate to a Juvenile Class.

'I saw at morning the sun arise,'—a delicate and tasteful air by Weber.

'Good morrow,' Part 5,—a cheerful song by Mozart.

'The sea, the sea!' by Neukomm. One of his most admired songs.

'The streamlet that flowed round her cot,'—by Shield, one of the best writers of English songs. 'No composer,' says the Musical Review, 'has ever woven so few notes into such sweet and impressive melodies, while the construction of the base and harmony is alike natural, easy, and unaffected.' 'The Streamlet,' 'The Thorn,' 'Let fame sound the trumpet,' 'Village Maids,' and other songs by Shield, continue to be popular.

'The Spinning Wheel,'—a very merry and cheerful song by the popular composer BOIELDIEU.

We have now merely glanced at most of the pieces contained in the Library thus far; we only add, that in our future numbers it will be our constant aim to select such music, and such only, as possesses an elevated character, and is really good and worthy of preservation.

CHORUS SINGING.

In true chorus singing all individuality should be lost. No one individual voice should be heard above the rest, either on account of strength, or of its peculiar tone. There should be a blending and mingling of all the voices, producing a cheering and unearthly effect, which cannot be obtained by single voices.

The smallest number of voices on a part, necessary to produce the true effect of chorus singing is *three*. When two voices sing together they are both heard, and if eight voices sing the different parts, two on a part, each voice will be easily distinguished, and chorus effect lost. There can hardly be a greater defect in a chorus than one leading prominent voice, heard above all the rest. Even if the voice is a highly cultivated one; one that is heard with delight as a solo voice, the true *chorus* effect is diminished by its prominence. A voice of this kind however, may lead a chorus, and occasionally predominate so as to be distinctly heard, and then again be lost in the grand mass of sound—now rising and soaring with its beautiful and enchanting tones, and then dying away and mingling with the whole, like the colors in the rainbow.

This exception, however, must be carefully confined to a voice

naturally good and well cultivated. Unhappily we are too apt to think our own voices of this description; and this error often leads one whose voice is uncultivated or rough, out of tune, or possessing some bad quality of tone, but really strong and powerful, to sing very loud, and cause himself to be heard to the no small discomfiture of the auditors. It is much the safest course to take it for granted that our own voices should never be heard above the rest, and always take care to keep them subordinate to the general effect. If singers would accustom themselves to *listen* more to the general effect, it would have a tendency to improve choral performances. A. B.

SOLO SINGING.

The solo singer must have naturally a good voice. There are but few who possess this first requisite of solo singing. All voices are more or less defective,—these defects are lost in the union of a multitude as in a chorus, but are quickly discovered in a single voice. All voices may indeed be improved, but the person who would sing a solo acceptably must have a voice naturally of a pleasant and agreeable tone, and of sufficient power and compass. It is a great mistake, and a very common one, to suppose that because we have a good knowledge of music, can sing at sight, &c. that therefore, we may sing in solo passages. Indeed, none but those who devote themselves to music as a profession can ever expect to make much progress as solo singers; for in addition to a superior voice, great cultivation is indispensably necessary.

The best voices need to go through a regular course of training and improvement, if they are to be heard alone in song. Amateur singers are not aware of the immense labor required in the cultivation of the voice; indeed none can fully know but those who attempt the work, and succeed in it. In choirs therefore, the great majority ought to be contented as chorus singers, and not be offended if solos are not assigned to them. In a choir of one hundred good chorus singers, capable of performing readily the music of Handel, Haydn, and other similar composers, perhaps eight or ten voices may be found, who, with proper instruction and cultivation, may sing solos in an agreeable and acceptable manner. Let no solo singer, however, expect to excel unless to the finest and best quality of voice by nature, years are devoted to the laborious work of practice and improvement.

A. B.

BIOGRAPHY.

MOZART.

The *Miserere*, which is sung twice during the Passion-week, and produces such an effect on strangers, was composed about two hundred years ago, by Gregorio Allegri, one of the descendants of Antonio Allegri, well known by the name of Corregio. When the *Miserere* begins, the pope and cardinals prostrate themselves on their knees. The last judgment, by Michael Angelo, painted above the altar of the chapel, is then discovered brilliantly illumined by tapers. As the service advances, these tapers are gradually extinguished. The forms of so many miserable creatures, painted with such terrible energy by Michael Angelo, now become more and more imposing, from being scarcely perceptible by the pale light of the remaining tapers. When the *Miserere* is just about to conclude, the chapel-master, who beats time, insensibly gets slower, the singers diminish the strength of their voices, the harmony vanishes by degrees, and the sinner, confounded before the majesty of his God, and prostrate before his throne, appears to await in silence the voice which is to pronounce his doom. This piece owes its sublimity more to the manner in which it is sung, and the place in which it is executed, than to any individual merit of its own. It was composed with the intention of being sung in a peculiar manner, so as to produce the most sublime effect, and which it would have been impossible to express by precision of notes. The singing is certainly, within the chapel, of the most affecting character. The same melody is repeated to every verse in the psalm; but this music, though precisely the same taken *en masse*, is not so in the detail. Thus it is easily understood, but yet never becomes tedious. It is the custom at the Sixtine chapel to accelerate or retard the time on certain notes, to swell or diminish the voices according to the sense of the words, and even to sing some of the verses quicker than others. The following anecdote will prove the extreme difficulty of young Mozart's undertaking, in singing the *Miserere*. It is related, that the emperor Leopold I, who was a great amateur in music, and likewise a good composer, sent an ambassador, requesting the pope to allow him to have a copy of the *Miserere* of Allegri, that he might use it in the imperial chapel at Vienna. This was accorded. The chapel-master of the Sixtine desired that a copy might be taken, which was immediately sent to the emperor, who had at that time the best singers of the age. Notwithstanding all their talents, the *Miserere* of Allegri produced no other effect at the court of Vienna than that of being con-

sidered as a most ordinary and dull chant. The emperor and all his court imagined that the chapel-master of the pope, wishing to keep the *Miserere* exclusively in the Sixtine chapel, had eluded the order of his master, and sent him some common and vulgar composition. The emperor immediately sent off a courier to the pope, to complain of this want of respect. The pope was so indignant at this disobedience of the chapel-master, that he immediately dismissed him from the situation he held, without even permitting him to vindicate his conduct. The poor man prevailed, however, on one of the cardinals to undertake to plead his cause, and explain, that the peculiar manner of executing this *Miserere* could not be expressed by notes, nor could any one sing it till after repeated lessons from the chapel singers, who possessed the tradition. His holiness, who did not understand music the least, could hardly comprehend how the same notes could produce a different effect at Vienna and at Rome. He, however, permitted the poor chapel-master to write his own defence, to send to Vienna, and in time he was received again into favor.

It was the remembrance of this well known anecdote that occasioned such surprise among the Romans, when they heard a child sing this *Miserere* perfectly in the true style, after only two lessons; and nothing indeed is more difficult than to excite the astonishment of the Romans, as all merit diminishes greatly on entering this celebrated city, where all the fine arts, in the highest perfection, are constantly displayed.

It is perhaps the great success Mozart met with in singing this *Miserere*, or the effect that it produced on his own mind, that inclined him ever after to a solemn style of music, particularly to that of Handel and of the tender Bocherini.

From Rome, the Mozarts continued their journey to Naples, where, performing on the piano one day at the *Conservatorio della Pietà*, the audience suddenly took it into their heads that a ring which he wore on his finger contained a charm; and at length, to pacify their doubts, he was obliged to take off the ring. The effect on this superstitious people may be imagined, when, having parted with the talisman, Mozart's music continued to be equally imposing. Wolfgang gave a grand concert at count Kaunitz's, ambassador from the emperor, and then returned to Rome. The pope, who had wished much to see him, now created him knight of the golden spur. In repassing through Bologna, he received a still more flattering distinction. After the requisite proofs of his talent, which he afforded to all with unusual promptitude, he was named, by universal consent, a member of the Philharmonic academy. An anthem for four voices was then given him to compose, according to the idea formed of his talents: as was customary on such occasions, he was shut into a room alone, where he concluded his task in half an hour. His previous engagement now recalled him to Milan, otherwise he would have obtained, what was then considered the greatest honor to musicians that could be conferred in Italy, namely, that of composing the first *opera seria* for the theatre at Rome.

On the 26th of December, 1770, two months after his arrival at Milan, having at that time not quite accomplished his fifteenth year, he produced his '*Mithridate*,' a serious opera, which had a run of twenty representations. To judge of its success, it will be sufficient to state, that the manager immediately made a written engagement with him for the composition of the first opera for the year 1773. This opera was called '*Lucio Silla*,' which was equally successful with that of '*Mithridate*,' and was performed twenty-six times in succession. During the period which elapsed between these two representations, he first quitted Milan, to pass the few last days of the carnival at Venice; and at Verona, which he only passed through, they presented him with a patent, as member of the Philharmonic society of that town. He also composed, in 1771, at Milan, '*Ascanio in Alba*,' and in 1772, at Salzburg, '*Il Sogno di Scipione*,' for the election of the new archbishop of Salzburg. Being invited subsequently to Vienna, Munich, and Salzburg, he composed, amongst other works, '*La Finta Giardiniera*,' two grand masses for the chapel of the elector of Bavaria, and one for the archduke Ferdinand at Salzburg; and on the occasion of the archduke Maximilian remaining for a few days at Salzburg, the cantata '*Il Re Pastore*.' This was in 1775. He had now, it may be said, attained the highest perfection of his art, as his fame had spread from one end of Europe to the other; and though only nineteen years of age, he could now make choice of any capital in Europe to establish himself. His father conceiving that Paris would be most suitable for him, in 1777 he commenced his second journey into France, accompanied by his mother. Here he had the misfortune to lose her, which rendered his residence in Paris insupportable; added likewise to the state of vocal music in that capital, which did not suit his taste, and thus obliged him to compose entirely for instruments. Having, therefore, produced a symphony at the spiritual concerts, and a few other instrumental pieces, he returned to his father at the commencement of the year 1779.

(To be continued.)

MUSICAL LIBRARY.

PART XI.....MAY, 1836.

MUSICAL HISTORY.

[Continued from 10th Number.]

THE MUSES.

The Muses, those celebrated female musicians, formerly so dear to men of genius, were originally only singers in the service of Osiris, the great Egyptian Bacchus; but, in succeeding times were distinguished as the daughters of Jupiter and Mnemosyne, or Memory.

They severally presided over some art or science; and an epigram of Callimachus explains their attributes in as many lines:

Calliope the deeds of heroes sings,
Great *Clio* sweeps to history the strings;
Euterpe teaches Mimes their silent show,
Melpomene presides o'er scenes of wo;
Terpsichore the flute's soft-power displays,
And *Erato* gives hymns the gods to praise.
Polymnia's skill inspires melodious strains,
Urania wise the starry course explains,
And gay *Thalia*'s glass points out where folly reigns.

BACCHUS.

This personage seems to have acted too important a part in musical mythology to be omitted; for though he is seldom named in modern times, but as a sensual encourager of feasting and jollity, he was regarded in a more respectable light by the ancients, who worshipped him under various appellations. In Egypt he was called *Osiris*, and *Liber* throughout the Roman dominions.

Osiris, the Egyptian Bacchus, was the son of Jupiter Ammon. The Grecian Bacchus, of Thebes, in Bœotia, was the offspring of Jupiter and Semele. This last, who, according to Sir Isaac Newton, was the *Great Bacchus*, flourished but one generation before the Argonautic expedition.

He conquered eastward as far as India, returned in triumph, brought his victorious army over the Hellespont, subdued Thrace, and introduced into that country the arts of music, poetry, and dancing. He it was, according to Diodorus Siculus, who invented farces and theatres, and who first established a music school, exempting from all military functions such musicians as discovered great abilities in their art; on which account, says the same author, musicians, formed into companies, have since frequently enjoyed great privileges.

The Dithyrambics, which gave birth to dramatic representations, are as ancient as the worship of Bacchus in Greece; and there is little doubt, that the ceremonies of his mysteries gave rise to the pomp and illusions of the theatre. Many of the most splendid exhibitions upon the stage, for the entertainment of the people of Athens and of Rome, were performed upon the festivals of this god; and we are certain, that in all the orgies, processions, and triumphs, instituted by the ancients to the honor of this prince of *bonsvivans*, music was an essential ingredient.

This we gather from the unquestionable evidence of ancient sculpture, where we perceive, that not only musicians, male and female, regaled him with the lyre, the flute, and with song, but that he was accompanied by fawns and satyrs, playing upon timbrels, cymbals, bag-pipes, and horns.

The orgies, or feasts of this divinity, undoubtedly originated in Egypt, where Osiris was the model of the Grecian Bacchus; whence they passed into Greece, Italy, and Gaul, and were adopted almost throughout the whole pagan world. At first they were observed with simplicity and decorum, but afterwards degenerated into extreme folly and licentiousness; at length, historians assure us, that the debaucheries practised at their celebration during the night-time became so enormous, as to compel the Roman Senate, in the 556th year of the

city, 186 years before Christ, to abolish them entirely throughout the empire.

PAN.

This rustic and subordinate deity claims our next notice as the supposed inventor of the musical instrument which bears his name. The following pretty fable, translated by *Dryden*, from Ovid's *Metamorphoses*, will it is hoped, apologize for our introducing this *scrub* of antiquity into such genteel society.

A nymph of late appeared, as Dian chaste,
Whose beauteous form all other nymphs surpassed;
The pride and joy of all Arcadia's plains,
Beloved by deities, ador'd by swains.
Syrinx her name, by Sylvans oft pursued,
As oft would she the wanton gods delude
Descending from Lyceus, Pan admires
The matchless nymph, and burns with new desires.
A crown of pine upon his head he wore,
And vainly strove her pity to implore;
For, ere he could begin, she took her flight,
And winged with fear she soon was out of sight;
Nor stayed to hear the courtship of the god,
But bent her course to Ladon's gentle flood,
There by the river stopped, and tired before
Relief from water nymphs her prayers implore.
Now while the am'rous god with speedy pace,
Just thought to strain her in a fond embrace,
He fills his arms with reeds, new rising on the place.
And while he sighs, his ill success to find,
The tender canes were shaken by the wind,
And breath'd a mournful air, unheard before,
Which greatly Pan surprised, yet pleased him more.
Admiring this new music, 'Thou, he said,
'Who can'st not be the partner of my bed,
At least shall be the consort of my mind,
And often, often to my lips be joined !'
The tuneful reeds he formed, and waxed with care,
Which still retain the name of his ungrateful fair.

THE SIRENS.

Parthenope, Lygea, and Leucosia, were the names of these celebrated allegorical songstresses of Sicily. They were stationed on the coast of that renowned island, the terror and destruction of mariners, and were represented as half women and half fish; of course, their beauties were displayed, and their deformity concealed. Let Homer, their inimitable historian, describe them to the English reader in the matchless language of his translator Pope. Of Homer's mythology we may justly say, as of the witches and Fairyland of Shakspeare, our immortal bard:

'Within that circle none could walk but he!'

Homer introduces us to these ladies in the twelfth Book of the *Odyssey*, where, with his characteristic knowledge of human nature, he represents the goddess Circe, herself one of the frail sisterhood, gravely admonishing Ulysses to fly from the insidious blandishments of impure associates.

Next, where the Syrens dwell, you plough the seas,
Their song is death, and makes destruction please.
Unblest the man whom music wins to stay
Near the curst shore, and listen to the lay;
No more that wretch shall view the joys of life,
His blooming offspring, or his beauteous wife.

Fly swift the dang'rous coast! let ev'ry ear
Be stopped against the song! 'tis death to hear!
Firm to the mast thyself with chains be bound,
Nor trust thy virtue to th' enchanting sound.
If mad with transport, freedom thou demand.
Be ev'ry fetter strained, and added band to band.

And Ulysses himself, upon his arrival on the coast of Cicily, addresses his companions in the following admirable lines:

O friends! O! ever partners of my woes!
Attend while I, what heaven foredooms, disclose,
Hear, all! Fate hangs o'er all! On you it lies
To live or perish: to be safe, be wise!
In flow'ry meads the sportive Sirens play,
Touch the soft lyre, and tune the vocal lay;
Me, me alone, with fetters firmly bound,
The gods allow to hear the dang'rous sound,

Then follows the account which the hero himself gives of them:

While yet I speak, the winged galley flies,
And lo! the Siren shores like mists arise!
Sunk were at once the winds; the air above,
And waves below, at once forgot to move!
Some dæmon calmed the air, and smoothed the deep,
Hushed the loud winds, and chained the waves to sleep.
Now ev'ry sail we furl, each oar we ply,
Lashed by the stroke, the frothy waters fly;
The ductile wax, with busy hands I mould,
And cleft in fragments, and the fragments rolled:
Th' aerial region now grew warm with day,
The wax dissolved beneath the burning ray;
Then ev'ry ear I barred against the strain,
And from excess of frenzy locked the brain.
Now round the mast my mates the fetters rolled,
And bound me limb by limb, with fold on fold;
Then bending to the stroke, the active train
Plunge all at once their bars, and cleave the main.
While to the shore the rapid vessel flies,
Our swift approach the Siren quire describes,
Celestial music warbles from their tongue,
And thus the sweet deluders tune the song.
O! stay! O, pride of Greece, Ulysses, stay,
O! stop thy course, and listen to our lay!
Blest is the man, ordained our voice to hear,
The song instructs the soul, and charms the ear.
Approach! Thy soul shall into raptures rise,
Approach! and learn new wisdom from the wise!
We know, whate'er the kings of mighty name
Achieved at Ilium, in the field of fame;
Whate'er beneath the sun's bright journey lies—
O! stay! and learn new wisdom from the wise!
Thus the sweet charmers warbled o'er the main,
My soul takes wing to meet the heavenly strain:
I give the sign, and struggle to be free,
Swift row my mates, and shoot along the sea;
New chains they add, and rapid urge the way,
Till dying off, the distant sounds decay;
Then scudding swiftly from the dang'rous ground,
The deafened ear unlocked, the chains unbound.

Pope, in his note on this passage, says: 'There are several things remarkable in this short song of the Sirens. One of the first words they speak is the name of Ulysses: this shows that they had a kind of omniscience, and it could not fail to raise the curiosity of a wise man to be acquainted with persons of such extensive knowledge. The song is well adapted to the character of Ulysses: it is not pleasure or dalliance with which they tempt that hero, but a promise of wisdom, and a recital of the war of Troy, and his own glory. Homer (says Cicero) saw that his fable could not be approved, if he made his hero to be taken with a mere song; the Sirens, therefore, promise knowledge, the desire of which might probably prove stronger than the love of his country. To desire to know all things, whether useful or trifling, is a faulty curiosity; but to be led by the contemplation of things great and noble, to a thirst of knowledge, is an instance of greatness of soul.'

The moral, inculcated by this beautiful fable, is so clear and forcible, as to require very little explanation. Who need be informed, that those, who suffer themselves to be captivated by the blandishments of licentious beauty, however splendid her accomplishments, however fascinating her powers of song—for ever lose sight of the rational 'joys of life;' by becoming, *at least*, indifferent to the society of their wives and children? Or, how can we possibly escape destruction, but by the expedient of the wise Ulysses—by stopping our ears against the siren voice of flattery? and by resolutely binding in the fetters of reason those unruly appetites which are ever struggling to overpower our intellectual faculties? We are likewise admonished, not to *trust* in our *own* virtue and sufficiency, but to '*fly from temptation*;' for every age has its Sirens, every Siren (and indolence among the number) her votaries; and when beauty and talents, both powerful in themselves, are united to refined libertinism, arrayed in the robe of elegance, what but instantaneous flight can possibly protect us from the attractive circle of such potent charms.

(To be continued.)

TEACHING SINGING.

Teachers of singing too often begin at the wrong end; that is, they teach the use of the voice before it is formed. They not only do not understand the right method of training the vocal organs, but many are not aware that the voice requires to be developed by art, or even what voice it is they have to assist in developing. Vocal exercises are

the gymnastics of the voice, which the enlightened professor directs according to the strength or weakness of particular parts of the vocal organs, and in proportion to the progressive advancement of the pupil. The voice is a beautiful instrument of nature's own workmanship; the singer is the performer upon it; as well may an untaught person expect to bring out tones from a violin like Paganini or De Beriot, or to play upon the piano-forte like Cramer or Moscheles, as an uneducated or badly taught singer to bring out the latent powers of his voice. Some knowledge, at least, of the instrument he professes to teach is expected of the master; but for the teaching of singing, the qualification of being able to sing at all is not always thought necessary: and a knowledge of the voice is a requisite that does not enter into the head of either master or pupil. Singing-masters in general are, in fact, most ignorant of the precise thing they are required to be best acquainted with: and no wonder; they were never taught it themselves. To give an adequate notion of the extent of professional ignorance upon this point would fill a volume: to instance individuals by name would be invidious, and averse from the object we have in view and the spirit in which we pursue it.

Mistaking basses for baritones, and baritones for tenors, is of common occurrence. What would the reader think, for instance, of a gentleman, but too well known among the London choirs, cultivating a contralto for a high soprano, or of a singing-master in pretty good practice confounding the terms in the nomenclature of voices? To give one among many instances of the fatal effects of mistaking the character of a voice:—Sapio came out as a tenor, whereas his voice is naturally a fine baritone of very high quality. By the aid of a good chest and a great deal of energy, he forced it up beyond its natural compass, and the consequence was that a season or two as a dramatic singer fairly wound him up. His feeling and impulse only accelerated this result; a huskiness came over his voice, and its intonation was no longer under control. Mr. Sapio occasionally appears at concerts; and while we admire his expression, and the richness of some of his notes not yet destroyed, we lament to perceive the difficulty which he experiences in executing a piece of any length without getting out of tune.

The study of voices is one of extreme nicety and difficulty. Moreover it is a science not wholly communicable: it must be based upon theory, but reared by individual experience. Experiments without number—and many fatal ones—are made upon others by incompetent persons, which have not even the advantage of adding to the knowledge of the experimentalizer. Most vocal instructors are rather music-teachers than singing-masters. They give their pupils a knowledge of the signs and sounds of the language of music; enable his eye and ear to sympathize a little by practice, teaching him perhaps to sing well at sight,—a useful acquisition, doubtless, and not to be undervalued. They give him, too, a little stock of dry flourishes; but *vocal execution in the true sense of the term*, they cannot teach, being themselves utterly ignorant of its nature and of the principle on which it depends—the proper production of tone. This is a sweeping assertion; but so few are the exceptions, that they only serve to prove the rule. The system of the majority of *soi disant* singing-masters is so much alike, that a sketch of the operations of one may serve as a sample of the whole. The reader who may have witnessed, or been so unfortunate as to endure the infliction of what is complacently termed a 'singing lesson,' will judge of its truth, and thus be able to test the validity of our assertion. Whether the 'victim'—a cant term for a pupil, in use among the craft, whose expressiveness insinuates a lurking consciousness of the humbug—be an amateur or professional, the illustration will equally apply.

The principal difficulty in giving an ordinary singing lesson is to fill up the hour prescribed for the operation. The master having, with due deliberation, deposited his hat, great coat, and umbrella, and passed the customary salutations and compliments, after a preliminary warm of his hands, sits down to the piano, on which he places his watch, by way of indicating how precious is his time. After running over the keys in a few extemporaneous flourishes, the patient is directed to sing the scale, the master accompanying with full chords so loudly as to drown the voice of the singer, and calling out now and then as the din rises to its height, 'Crescendo,' 'Open your mouth.' The pupil having sung a few notes, alternately humming and bawling in the pianos and fortes, his voice, strained beyond its powers, cracks in a furious effort to raise above the accompaniment. An interval of five minutes, equally acceptable to master and pupil, is occupied by a lecture on 'not forcing the voice;' and the pupil, arriving at the 7th of the scale, quite overcome with his previous exertions, sings the note flat; then succeeds another welcome interval, which is filled up by an equally edifying discourse on the expediency of singing in tune. In what way he is to avoid forcing his voice and by what means he is to insure correct intonation, the pupil is left to guess. A few passages for the practice of taking intervals being next gone through, some new piece of music—chosen as likely to please friends, but with no definite

object as far as the pupil's progress is concerned—is placed on the desk; and the master having exhibited his skill by singing it over in his best manner, the pupil follows, carefully copying the master's peculiarities, who directs him to be careful in articulating the words distinctly. The master then displays a patent pencil of approved neatness, and leisurely inserts some trills and flourishes, carefully eschewing such as he himself cannot execute, and terminating with a cadence and a sorry attempt at a shake. The pupil discouraged, and the master tired, both see with satisfaction that the prescribed term has expired; and the master takes his leave under a running fire of instructive common-places, and posts off to another 'victim,' where a similar scene is enacted, and a like sum extracted. This farce would be harmless if *nothing* were taught; but the pupil unhappily acquires by these means a fatal facility in a false method; and his voice is advanced by 'easy stages' on the 'road to ruin.'

In proof of this, a whole hecatomb of 'victims' to bad teaching might be instanced. Singers with fine voices and good taste, who promised well, every now and then appear in the concert-room or on the stage; but suddenly, after a longer or shorter lapse of time, and a more or less gradual declension of powers, disappear, and are heard no more of. Voices break down at the time when an artist, properly educated, is in his prime. The more natural ability the singer possesses too, unfortunately, the sooner is he lost to the public. His taste and feeling lead him to strive at vocal expression that tries the half-formed voice and ill-taught singer most severely.

The qualifications requisite to make a perfectly accomplished vocalist are neither few nor of an ordinary kind, and their combination in the same individual is rare indeed. A voice of fine quality, extensive compass, and great power, at perfect command; correctness of ear, taste, and judgment; a knowledge of the science of music; industry, and sensibility—these can hardly be expected to co-exist in due proportion in one person: but to the possession of nearly all these qualities, developed more or less in a high degree, must the vocalist, ambitious of permanent reputation, aspire. Braham we have already instanced, and he is a solitary example among English vocalists. Wilson, however, is a delightful and improving singer; his voice is naturally melodious and even, and since he has returned to the tuition of Crevelli, it has increased in volume and flexibility. He brings out his voice well and articulates distinctly, and his style is chaste and expressive, though in dramatic singing he is not impassioned enough. He promises to become a first-rate artist, by virtue of his steadiness and perseverance. Whether his feeling will break through the *Scotch mist* that hangs round it remains to be seen; we think 'he has it in him.' H. Phillips has been fortunate in coming before the public and making a stand at a time when there was none to oppose him. His natural powers are limited, but he has increased them by careful and persevering practice. Like all self-taught men, he has his defects; he has a trick of jerking out his notes in an unpleasant manner—he is apt to sing in his throat—and in extending the compass of his voice he has rendered it uneven, requiring all his tact to conceal this defect; he has likewise a tendency to sing out of tune—the effect of forcing his voice beyond its powers. To look on the other side of the picture, his conception is good—his expression full of feeling—his style of singing is chaste and free from vulgar embellishments—he throws out his tone well—and his execution is smooth and polished.

Miss Romer bids fair to become the first female English singer. She has a magnificent voice, and is taking the proper course for improving it. Her execution, when we last heard her, was crude and unfinished, and her voice left too much to its own guidance; but there was a deep feeling that promised to get the better of all the bad habits and uncertainty that impeded her. Her improvement was manifest in her last performance of *La Somnambula*.

Mrs. Wood was never a favorite of ours. To deny her claim to extraordinary powers would be absurd. Her voice is by nature rich, powerful, and of extensive compass; but she appears to produce it with difficulty, and the straining has a painful effect. An appearance of ease on the part of the singer is essential to the perfect enjoyment of a vocal performance. Mrs. Wood has what we should term an artificial and uneasy style of singing: ever striving after effects that she does not often succeed in producing. This is particularly evident in compositions of a light character—ballads especially—which require ease and simplicity of style. Wanting naturally that thorough feeling which would regulate the style and execution of the singer, she endeavours to supply its place by long pauses, abrupt transitions from *forte* to *piano*, and sudden gushings of sound—tricks evidently the result of a vicious system and false taste. As an artist, too, she falls far short of perfection: the distortion of her face is at once a proof that she sings with effort, and has an imperfect production of tone; her articulation, too, is almost unintelligible. An auditor at a concert, without a programme, might almost be at a loss to know in what language she was singing. Her execution is neat and brilliant; but she exercises it without judgment and with no reserve.—A want

of natural taste and feeling makes her reputation rest wholly on her skill as an artist; and, clever as she is, she has not art enough to conceal her deficiencies. Her last appearance in London was a very unfavorable one, displaying her defects increased and her beauties diminished.

Miss Shirreff had, we understand, *before she began to practise*, a very beautiful voice, but, by some process, that which should have developed and strengthened it has tended the other way; she is, however, a delightful vocalist in many respects. She sings with gusto (where the music suits her,) and at all times well in tune, and with great precision and brilliancy, and her articulation is remarkably distinct.

(To be continued.)

[Extract of a letter lately received from the Chevalier Sigismond Neukomm by one of the Editors of the Musical Library.]

'I see with the greatest satisfaction, that in that part of the new world where you dwell, our divine art is more seriously attended to than in our ancient Europe, where they are tired of every thing, and have sunk so low as to think that to tickle the ear is to make music. You have adopted the true and only way to secure to the music of your continent a future as durable as it will be glorious. Sacred music is the only kind that is imperishable. The composer, who faithfully devotes himself to it, renounces at once the applause of the multitude. His inspirations arise from conviction. His ideas, or, I should say, his sentiments, vivified by the rich conceptions of harmony, and by the charms of a melody at once pure and noble, are sure of finding an echo in the soul of every well organized being. It is not so with profane music; the composer of this sort wishes and must endeavor to please the *profanum vulgus*; all means are lawful; a vague expression and often even a false one, is sufficient to captivate the attention for a moment, and hence the caprices of what is called *taste*, but which ought to be called *fashion*.

'These ephemeral notes divert us a moment and die on the ear, without ever reaching the heart; they resemble soap bubbles, which after having glistened a moment with all the colors of the rainbow, burst, and leave no traces of their having been.

'The pains you are taking for the musical education of a people, who in so many other respects, have given such great proofs of superior intelligence, will eventually be successful. One of the most efficacious measures, which have been adopted, is certainly that of organizing the elementary instruction of singing in primary schools, ('suffer little children to come unto me!') They do so in several parts of our Germany; and it is the surest way to introduce music into the spirit of a nation.'

THE CHOIR. No. 6.

POWER. Every exertion of human power, directed to the attainment of a definite end, requires an effort. The leader of a choir, therefore, must require of his singers *some* effort, and, indeed, one that is uniform and continued. One of the most common causes of failure in choir singing is the want of care, effort, and appropriate exertion. Good vocal execution requires the most constant and watchful attention, and claims for the time being the exclusive appropriation of the mental and physical man.

In choir singing, that degree of strength which is commonly put forth in performance, may be adopted as a mean, or standard for the regulation of power, to be increased or diminished as circumstances may require. It is essential to correct performance, that the whole choir, as well as each individual, should have a particular mean for its usual standard; and that the same person should always have the same mean. This is to be understood, however, only of the average; for we would not be understood to say that all passages, or that all the notes of the same passage are to be given with an equal degree of strength: this would be a transgression of one of the first rules of musical performance. We are to sing now *Forte*, now *Piano*, but still there is to be some general standard by which all dynamic degrees are to be regulated.

In general, perhaps, choirs are apt to sing too loud; mistaking noise for music, they suppose that the louder it is, the better. But this is an error fatal to good execution, and one that we should constantly guard against. Still, however, the voice in its power must be brought out, and in many pieces of sacred music the effect is principally dependent on this element. This is usually the case with the exclamatory, or climacteric passages that always occur in Choruses and Anthems. In such passages it is seldom necessary to enjoin moderation. A large part of religious poetry, especially the doxological part, consists of nothing but exclamations and single poetical words, expressed only by the proper application of power. A full voice ever accompanies a heart filled with gratitude and praise, and is the infallible outlet of the overflowing emotions of religious joy and exultation. 'Is any merry, let him sing psalms.'

Owing to our natural constitution, every developement of mental feeling has its animal side—it is, as a physiologist would say, dependent on and connected with the animal organization. By education, the animal should be made subservient to the human, that the human may show itself and exert its influence with the dignity of the *spiritual*. This is to be effected by the gymnastic department of education, and in the genuine gymnastics of education, every exercise of power *must be natural*. A choir therefore being a higher kind of gymnasium, should admit nothing false or inconsistent with the natural and appropriate organs, such as may be heard in choral singing among the illiterate, approaching to screaming or yelling. With respect to power then, we must never ‘o’erstep the modesty of nature,’ but always adapt our Fortes and Fortissimos to the nature of the vocal organs.

Singers who have not been properly educated, while they may exert themselves conformably to nature, may nevertheless sing in a manner quite unconformable to their musical organs. Power they may increase; but, by a false effort—or from want of the knowledge of the proper delivery of the voice, the sound may be dissipated, smothered and lost. When, for example, we draw the tongue back into the throat, the human sound is transformed into the howling of a beast. Singers of feeling, and even those whose feelings are cultivated, may utter such sounds. The cultivation of the feelings will not prevent this, nor will anything do it but the proper education of the organs—or a cultivation of singing adapted to the organs of sound. That a choir, being an association of human beings, should, in this sense, sing *humanly*, is the more desirable, because performances of a contrary kind are so often heard. Is not the coarseness, inelegance, and want of propriety and skill in the application of power, one of the principal means why choral singing is no more esteemed according to its dignity and merit, by persons of education and refinement?

(To be continued.)

BIOGRAPHY..

MOZART.

(Continued from No 10.)

He next composed the opera of ‘*Idomeneo*,’ under the most favourable auspices, having been called to Vienna by the commands of his sovereign the archbishop of Salzburg. Whilst there, the elector of Bavaria requested an opera for the theatre of Munich. Mozart was then five and twenty, and being deeply in love with a young lady to whom he was afterwards united, love and ambition combined to exalt his genius to the highest degree, and he produced this opera of ‘*Idomeneo*,’ which he always considered as among his best, and from which he has even borrowed many ideas for subsequent composition.

From Munich, Mozart went to Vienna, where he entered the service of the emperor, to whom he remained attached the rest of his life; and though he was but indifferently treated, persisted in refusing many more advantageous offers which were made to him on the part of other sovereigns, and particularly by the king of Prussia.

The following anecdote will prove the truth of this assertion. In one of his journeys to Berlin, the king, Frederic William II., offered him three thousand crowns per annum if he would remain at his court, and superintend his orchestra. Mozart only replied, ‘Ought I to quit my good emperor?’ notwithstanding, at this period, he had no fixed salary at Vienna. One of his friends reproaching him with the imprudence and folly of not accepting the advantageous proposition of the king of Prussia: ‘I like to live at Vienna,’ replied Mozart, ‘the emperor is fond of me, and I don’t value money.’

Some vexatious occurrences at court excited him, however, to demand his dismissal of Joseph; but one word from the prince, who really loved his composer, and more particularly his music, made him instantly change his mind. He was not sufficiently cunning to take advantage of this favourable opportunity to demand a fixed salary; but the emperor at length decided this himself: unfortunately, however, he consulted some enemies of Mozart as to what would be right to give him, and they proposed the small sum of eight hundred florins. This was never augmented. He received it as chamber composer, but in that capacity he never did any thing. At one time he was legally asked, in consequence of one of those general orders of government so frequent at Vienna, what pension he received from the court? He wrote back word in a sealed note: ‘Too much for what I have done: too little for what I might have done.’

‘*L’Enlevement du Serail*’ was performed in 1782. Joseph II. remarked to Mozart, ‘It is too grand for our ears; there are a prodigious quantity of notes.’ ‘That is precisely the thing,’ replied the young artist. It was during the composition of this opera that he married Miss Weber, a musical amateur of the first merit. He had two children by this marriage.

It was Joseph II. who desired Mozart to set to music the ‘*Marriage of Figaro*,’ a piece then much in vogue at all the theatres. He

obeyed, and this opera was performed at Prague the whole of the winter of 1787. Mozart went that winter himself to Prague, and there composed for the Bohemians his opera of ‘*Don Giovanni*,’ which met with still more brilliant success than even the ‘*Marriage of Figaro*.’ The first representations of ‘*Don Giovanni*’ were not very well received at Vienna. Its merits were one day discussed at a large assembly, where most of the connoisseurs of the capital were assembled, and amongst others, Haydn; Mozart not being himself present. Everybody agreed in considering it a work of great merit, brilliancy, and richness of imagination; but each found something to blame. All had given their opinion, with the exception of Haydn. At length they begged he would do so likewise. ‘I am not capable of judging in this dispute,’ he replied with his usual modesty; ‘all that I know is, that Mozart is certainly the greatest composer now in existence.’ Mozart acted at all times with the same generosity towards Haydn. A composer of Vienna of some merit, but who could not in any way perceive or appreciate the beauties of Haydn, enjoyed a spiteful pleasure in discovering every trifling incorrectness which crept into the compositions of that great master. He perpetually came to Mozart with the greatest glee, to display any symphony or quatuor of Haydn, in which, after having put it into score, he had discovered some little negligence of style. Mozart always endeavored to change the subject of conversation; his patience at length being totally exhausted, ‘Sir,’ he replied one day in rather an abrupt manner, ‘if you and I were melted down together, we should not even then make one Haydn.’ Mozart also dedicated a work of quatuors to Haydn, which may be looked upon as the best he ever produced in this style. He observed, that this dedication was due to him, as it was from Haydn he first learnt this species of composition.

The death of this great genius took place on the 5th of December, 1792, when he had not attained his thirty-sixth year. Indefatigable to the last, he produced in the concluding few months of his life, his three *chef-d’œuvres*, ‘*The Enchanted Flute*,’ ‘*Clemenza di Tito*,’ and a ‘*Requiem*,’ which he had scarcely time to finish.

It was during the composition of the first of these operas; that he began to be subject to fainting fits. He was particularly partial to his opera of ‘*The Enchanted Flute*,’ though he was not very fond of some particular morceaux in it, which had been the most admired by the public. The state of debility in which he was, precluded the possibility of his leading the orchestra more than the nine or ten first representations. When he was no longer able to attend the theatre, he would place his watch by his side, and appeared to follow the orchestra in idea: ‘There is the first act over,’ he would say; ‘Now they are singing such or such an air,’ &c.; and then a fit of melancholy would seize him, and he fancied that he should not long enjoy life.

A singular incident accelerated the effect of this fatal presentiment, and as this incident was the occasion of his composing his famous *Requiem*, one of his *chef-d’œuvres*, we shall enter into minute details concerning it.

One day when Mozart was plunged into a profound reverie, he heard a carriage stop at his door. A stranger was announced who begged to speak to him: a middle-aged man, well dressed, and of a noble and imposing appearance, was then shown in. ‘I am commissioned, sir,’ said he, addressing Mozart, ‘by a person of rank, to call on you.’ ‘Who is that person?’ interrupted Mozart. ‘He does not choose to be known,’ replied the stranger. ‘Very well; what does he wish?’ ‘He has just lost a friend who was very dear to him, and whose memory he must eternally cherish; and intending to celebrate her death by a solemn service every year, wishes you to compose a *Requiem* for the occasion.’ Mozart was much struck at the grave manner and tone of voice in which this address was pronounced, and with the mystery which appeared to envelope this adventure. He promised to compose the *Requiem*. The unknown continued: ‘Exert all your genius in this work; you will labor for a connoisseur in music.’ ‘So much the better.’ ‘How long will you require to do it?’ ‘A month.’ ‘Very well; I will return in a month. How much will you charge for the work?’ ‘A hundred ducats.’ The unknown counted them immediately on the table, and disappeared.

Mozart remained plunged for some moments in profound reflection; then suddenly demanded a pen, ink, and paper, and notwithstanding the remonstrances of his wife, began to write. This rage for composing continued several days; he wrote almost the whole day and night, with increasing ardor as he advanced; but his health, already feeble, could not long support this enthusiasm, and one morning he fell senseless on the floor, which obliged him for a time to suspend his labors. Two or three days after, his wife endeavouring to divert his attention from the melancholy ideas which possessed it, he replied quickly, ‘I am persuaded that I am composing this *Requiem* for myself; it will do for my funeral service.’ Nothing could dispel this idea from his mind.

(To be continued.)

MUSICAL LIBRARY.

PART XII.....JUNE, 1836.

TEACHING SINGING.

(Continued from No. 11.)

A voice would seem at first thought to be the prime requisite for a singer; but though there never perhaps existed a person with a naturally fine organ who could not be drilled into a decent singer by a good master, there are hundreds whose vocal powers have been destroyed by want of cultivation or bad teaching; so that a fine voice is not the all in all. Atkins is a striking instance of the fallacy of the maxim that, 'of one hundred requisites to make a singer, a voice is ninety-nine.' His voice is naturally a bass of extraordinary weight, fine quality, and great compass; but from his method—or rather want of method—of producing it, its powers are not brought out, and it has an unpleasant coarseness of tone.—Style or execution he has none; and he has a faculty very rare among basses—that of singing rather sharp. A knowledge of the proper way to produce its tones and to manage its powers, however, may be said to combine all the essentials of a singer *sine qua non*. Without this knowledge, certainly all the others are dangerous in their exercise, or at least neutralized in effect; while its possession alone has atoned for the most lamentable natural deficiencies. On it mainly depend the quality, power, and permanence of the voice and facility of execution. In like manner, a correct ear, taste, and judgment will generally be found accompanying the union of musical sense and sensibility; while the degree of skill in the exercise of the voice, and of proficiency in musical science, will depend upon the application and industry of the pupil. The mere art of singing—that is, producing musical sounds with the voice—is mechanical; but it cannot be acquired without the aid of an instructor who understands the nature of voices theoretically and practically. He should not only be acquainted with the mode in which the voice is produced, and the natural action of the vocal organs, but with the causes of defects, their operation on the voice, and the way to remedy them. He should have studied the vocal organization anatomically, and the physical effects consequent on their faulty and undue exercise: quinsy, catarrh, and other diseases of the throat he may leave to the physician; but he should be a voice-doctor in so far as regards the injuries whose cause and cure depend on a proper and improper mode of singing. The physician, however, who might devote a little of his time to the study of the effects of local diseases on the vocal organs, would strike out a line of practice hitherto, we believe, almost unknown; he would find, alas! but too many patients, and we fear a large proportion of them vocally incurable.

To improve and mature good qualities, no less than to remedy and eradicate defects, to strengthen the weak points, and to supply imperfections, also form material parts of the duty of a master of the art of singing. One instance may suffice to illustrate the severity of the old Italian mode of practising. Marchesi, whom some may even yet remember, spent two years, it is said, improving and strengthening two or three notes in his voice. Of course, this and similar anecdotes are to be taken *cum grana*. Practical experience, grafted on sound theoretical knowledge, being an indispensable qualification of a singing-master, it follows that he should exemplify, in his own mode and style of singing, those principles which he would inculcate in his pupil: thus is that test supplied which the reader has doubtless been seeking for in the all-scientific professor who is required to make the all-accomplished singer. A bad singer cannot be a good teacher. By a bad singer is meant one who does not produce his tone properly; whose intonation is faulty; who cannot, in short, do with his voice what he pleases. The volume of the voice may be but a thread, and but a span in extent, but the slender column of sound will rise from the chest

round, pure, and free from flaw: its bulkier portion will be subdued to the proportion of its slenderer parts; which will have been increased in size and strength by careful culture; there will be no straining of weak notes or shouting on loud ones—no vain endeavor to reach above or below the ascertained limits of its compass. The column of sound will have a base and a capital, as well as a solid shaft; and though composed of tones originally different in quality, they will, by cultivation, have become so blended one with the other, that the line of separation will scarcely be distinguishable; it will form one complete, smooth, and harmonious whole; moreover, the ornaments will be such as adorn the classic structure of melody, which it assists in raising. There will be nothing redundant nor heterogeneous; all will be chaste, and in pure taste.

The professor whose voice is thus formed, and whose skill is thus exercised, is alone perfectly competent to form the voice and taste of the singer; and should he have the advantages of such a master, implicit faith in his skill, reliance on his judgment, and obedience to his directions, are the least that the pupil can evince. In whatever degree he infringes the rules laid down for him, he does injury to himself and injustice to his tutor; and sooner or later he will have reason to repent. The best masters cannot always make fine singers; much depends upon the pupil after all. The ill-success of some of the vocal students of the Royal Academy is a favorite theme of congratulation with the numerous professional enemies of that excellent, though much reviled institution. Too much occasion has been afforded for the attacks made upon it: but on the other hand, too little credit has been given for what it has really done towards establishing a school of vocal and instrumental instruction in this country. Its professors include the highest names in the musical profession, and their attention and zeal are exemplary. But their individual exertions can avail but little with careless pupils. The old saying, "you may lead a horse to the water, but you cannot make him drink," is a homely but apt illustration of the state of things that neutralizes the strenuous efforts of the professors. Students of singing are necessarily adults; or at least such as have arrived at years of discretion. They cannot be subject to the same control as junior pupils; and their diligence and docility must depend on themselves. The Academy has unluckily had some lazy young persons, who, though in some instances they may have had fine voices, have taken no pains to improve them; and the consequence is, "they have done nothing." Theirs is the fault and the loss; but the Academy bears the blame. The experiments however, have as yet been few. The Conservatory at Naples is the growth of centuries; the Musical Academy of London has not been established fourteen years. Let us hope better things of the present set of vocal students: the instrumentalists have not given so much cause for dissatisfaction. Of the vocal pupils of the Academy, Mr. and Mrs. Seguin have been most frequently before the public. E. Seguin has a very fine bass voice of great weight and compass, and considerable flexibility. For several years we never heard him without regret that so noble a voice should belong to one who seemed either to set so little value on its possession as to bestow no care on its cultivation, or to overrate it so much as to think it required none. He has, we hope and believe, latterly begun to apply himself to study; indeed, his singing already evinces the good effects of steady practice. If he aspire to aught beyond the provoking station of mediocrity, however, he must persevere still more. He cannot have forgotten the care and pains bestowed upon him while he was in the Academy, nor the advice given him. It is not too late for him to profit by both; we trust he will for his own sake.

Mrs. Seguin is a favourable specimen of the teaching of the Royal

Academy. Her singing is more artist-like than perhaps any other English female vocalist. Her voice is certainly not of a pleasing quality; though powerful and well produced, its tone is harsh and unmusical. She is, moreover, sadly deficient in one of the greatest of all requisites viz. expression. Her appearance last season, was, nevertheless, highly creditable to her. As an artist she stood her ground well, even by the side of Grisi. It is scarcely to be expected, however, that she will attain a higher distinction than that of a correct and useful performer.

To return once more to the voice. The true natural character of the voice being determined, the power of producing its tones pure, and free from natural or acquired defects—of sustaining the notes firmly—of passing from one to another with facility and smoothness—of maintaining a pure, even tone throughout all the varieties of intonation, the changes of time, the degree of power required; in short, of expressing the sense of the sounds correctly, and developing the true character of the composition by giving effect to the lights and shades, and conveying to the hearer by the tones of the voice the ideas and the emotions embodied by the composer; all this is the laborious duty of the enlightened instructor to teach, and the not less laborious and difficult task of the docile, intelligent, and persevering pupil to learn. How all this is to be done is not to be told by us, nor perhaps by any one in print, *viva voce* tuition alone can impart it to the apt and patient scholar.

London Magazine.

PAUSES IN SINGING.

By pause we here mean, stopping, cessation of sound, and not that prolongation of sound technically called the *pause*. Some choirs pay no regard to the structure of the poetry as requiring either grammatical or rhetorical pauses, but sing from the beginning to the end of a hymn without the least reference to this, or to the essential properties of musical elocution. Others are in the habit of paying particular attention to punctuation, or grammatical stops; for a comma they stop long enough to count one, for a semicolon two, &c; according to the old go-to-school rule. The performance in the first case is destitute of character, the sentiment of the poetry is not brought out, or understood. In the latter case, the performance becomes mechanical, formal, school-boyish, unmeaning. A proper medium between the two is desirable. It is not so much the *grammatical* as the *rhetorical* pause that should be observed in music; to pay proper attention to this the poetry must be well understood, and indeed the performer must be in many respects a good reader. The grammatical pause should always be obtained, not by a loss of time, or by suspending the regular divisions, or marking of the time, but by shortening the note previous to the pause just so much as is required for pausing. But if the note previous to the pause be continued its full length, and then a pause be observed, the measurement of the time is lost, and a most important property of music destroyed viz: Rhythm. The following example may serve as an illustration;

1

2

If, in the first example, the second notes in the first and second measures, be sung as written, or receive their full length, and then a pause be observed, the rhythmical relation of the musical phrase or section is destroyed: disorder or confusion in rhythm is introduced. The punctuation may be observed, however, as at example 2, where the notes preceding the pause are made shorter, and the exact measurement of the time preserved. It is in this way mostly, if not altogether, that punctuation should be observed.

The Rhetorical pause should, also, generally, be obtained in the same way; but there are occasional examples where, to produce the full effect of this, the measurement of the time must be suspended. This is done by introducing the musical (technical) pause (⌣) upon a note or rest. This should, however, be but seldom used, as where there is something very striking, or climacteric in the verse; once, perhaps, in the course of a psalm or hymn. It should never be attempted unless there is great certainty of a correct judgment in the case, and also of a successful performance.

An example occurs in the 127th Hymn, Church Psalmody, 4th stanza, which may serve as an illustration.

“Ye mortals! catch the sound,
Redeemed by him from hell,
And send the echo round
The globe on which you dwell.
Transported cry, | Hath left the dead—
“Jesus who bled, | No more to die.”

(See the tune *Stow*, Bos. Ac. Coll. p. 191.)

It would betray a want of judgment, however, to introduce this into the third stanza, or twice in the same hymn, notwithstanding the words are exactly the same.

Correct time is the most essential property of music, the rhythmical movement must not be broken, unless it be in extraordinary cases.

Those choirs, therefore, which are accustomed to suspend the time, even though it be for an instant, in order to obtain a pause, do much to destroy all the good effect of a performance.

THE CHOIR. No. 7.

WORDS.—The sound of the human voice may be considered as having a relation to the words, similar to that which matter does to spirit; it is the veil of them—although it be an ethereal one. The circumfluence of this ethereal, may be considered as a kind of musical atmosphere. If, in singing, the words are lost in this atmosphere,—if they are too much obscured, improperly formed, or smothered—all the magnificence is mere appearance. The grandeur of the chorus is lost; it is fulness without clearness; or rather, if the words are not heard and understood, it is clearness without truth. If the choir is to be truly worthy, this point must be thoroughly and practically understood.

The Chorus gives utterance to the deepest and highest thoughts and feelings that ever arise in the human mind. When in moral songs the love of man is celebrated, it is one of the most tender and affecting of all human things;—but when the chorus gives utterance to the sublime emotions of religion, and the love of God is celebrated, we seem to be carried as near to the throne of eternal holiness and truth, as our earthly tabernacle will permit. But it is the poetry and not the music that directs the mind, and gives a determinate character to the feelings. How important then that the teacher should, from the very commencement, be faithful in all that relates to this department. The Choir leader too, must not fail to exercise a constant watchfulness here; and see that words are combined with sounds in a manner fitted to the human organs. The proper union of the words with the sounds, is essential to skill in execution—without it, there can be no correct and elegant exhibition of vocal music.

The human voice, as has often been said, is, in reality, a musical instrument constructed by the great Author of our being. It is an instrument that has vastly more of significancy and effect than any of human invention. The singer himself, in the act of learning, receives the music into his soul; he enjoys it from the head-spring, from the fountain, which supplies the breath of life, he is satisfied with the full enjoyment of melody. The sympathies of the hearer, also, are awakened by this animated instrument; for there is a kindred feeling, however it may be undeveloped, innate within him. He feels with the performer, and his heart sings with him. In social singing, community of feeling also excites the mind to consciousness and thought. And organic uniformity, which confers the ability to join in harmonious strains, is a bond of sympathy which unites men in the strongest and most delightful agreement.

The instrument of singing is two-fold, viz: the organs of vocal sounds, and of speech, or of articulation. The pronouncing of words in singing bears about the same relation to musical sounds that drawing does to painting. Now those teachers who neglect speech, lay on their colors, not perhaps upon a bad drawing, but upon a ground wholly irregular and without drawing. And again, as in painting, the drawing is rather the support of thought, and the color, the support of feeling, and the former is more sensible, the latter more spiritual; such in music is the relation of the words to the sound. Cultivation of the one to the neglect of the other is therefore not a mere half-education, but a positive mis-education.

It is not our intention to give in this place any particular rules for articulation. This has been often done; we will however, just glance

at the two leading principles, which lie at the foundation of this subject.

VOWELS.—The musical sound must not change the character of the vowel—the proper sound of which must always be preserved pure and unchanged. There is no more common fault than that which results from the violation of this rule.

CONSONANTS.—Considered in connection with *rhythm*, the consonants like a border should make the length of the sound still more perceptible. In connexion with *melody*, the proper delivery of the consonants is most difficult at a high pitch. In connexion with *dynamics*, we should take care that the consonants be distinctly heard in the softest passages, and especially at the beginning and ending of the swell.

The consonants are always to be delivered with comparatively great force—the power of doing this can only be acquired by careful and continued practice, under the direction of a skilful teacher.

BIOGRAPHY.

MOZART.

(Continued from 11th Number.)

As he continued his work, he felt his strength diminishing from day to day, whilst his score advanced slowly. The month he had requested being expired, the stranger one day suddenly reappeared: "I have found it impossible," said Mozart, "to keep my word." "It is of no consequence," replied the stranger. "How much more time do you require?" "A month. The work has become more interesting than I imagined, and I have extended it to a much greater length than I had at first intended." "In that case it is right to augment the price; here are fifty ducats more." "Sir," said Mozart, more astonished than ever, "who are you, then?" "That has nothing to do with the subject; I shall return within the month." Mozart immediately called one of his servants and desired him to follow this extraordinary man, and find out who he was; but the awkward servant returned, saying he could not trace his steps.

Poor Mozart now took it into his head that the unknown was not a being of this world, and that he had been sent to warn him of his approaching end. He applied with greater diligence than ever to his *Requiem*, which he looked upon as the most lasting monument of his genius. During this labor, he frequently fell into alarming fainting fits. The unknown returned at the stated time, and claimed the *Requiem*—the work was unfinished—*Mozart was no more!*

The day of his death he desired the *Requiem* might be brought to him. "Was I not right," he said, "when I assured you I was composing this *Requiem* for myself?" and tears escaped from his eyes. It was his last farewell to his art: his widow has preserved the score.*

"*Idomeneo*" and "*Don Giovanni*" were his favorite operas. He did not like to speak of his own works, and if he did, it was in as few words as possible. With regard to "*Don Giovanni*," he said one day, "That opera was not composed for the public of Vienna, it suited better the audience at Prague; but to say the truth, I composed it solely for myself and friends."

When an idea struck him, nothing could divert him from his occupation. He would compose in the midst of his friends, and passed whole nights in the study of his art. Sometimes he only just finished a piece in time for its execution; this occurred in the case of his overture to "*Don Giovanni*," which he composed the night preceding the first representation, and after the last general rehearsal of the opera had taken place. Some people have imagined they have perceived in this overture the passages where Mozart was overcome by sleep, and those where he suddenly awoke.

Mozart judged his own works with severity. One day, when performing one of the most admired airs of the "*Enlèvement du Sérail*," "That is good in a room," he observed; "but for the theatre, it is too insignificant. When composing it, I felt much delight in it, and thought nothing too long."

No musician ever embraced the art so extensively. He excelled in all styles, from the symphony to the dance; from operas to the most simple ballads. As a virtuoso, Mozart was one of the first pianists in Europe. He played with the most rapid execution, and his left hand was particularly correct and excellent.

But his most brilliant and solid glory is founded upon his talents as a composer. His compositions are principally admired for the amazing fertility of the ideas, the clear and happy designs, and systems followed up with much dexterity, but in which the most profound science is never destructive of grace; his works are also remarkable for a new and ingenious arrangement of the orchestra and wind instruments. Lastly, he had an extraordinary talent for introducing into his accompaniments the richness of symphony combined with unrivalled expression, energy, and fancy.

A genius so brilliant could not fail to excite the most lively enthusiasm. Numbers of servile imitators endeavored to follow his footsteps; but as is generally the case, the beauties of the model degenerated into errors in their hands. They have only succeeded in patching up heavy and common designs with endless trouble and pedantic affectation. They have, it is true, like Mozart, loaded their full pieces with the whole mass of instruments, but they have been unable to produce any great effect; and the vocal parts, equally dull and insignificant, are lost in the noise of the orchestra. They have forgotten that two things are essentially requisite to form a good composer; innate genius, and a style, resulting from well-directed study.

Gifted with every natural talent, Mozart and Gluck studied the best Italian masters in the very bosom of that country, and on the Italian language which inspired them, they composed their principal *chief-d'œuvres*. They have thus traced the path which must be pursued by all who would attain to the same degree of perfection.

Mozart has been accused of interesting himself in his own music alone, and of being acquainted with no other compositions. There is a little exaggeration in this reproach. His whole life was thoroughly occupied either in composing or travelling, so that he had little time to attend to the compositions of others; but he approved with the greatest candour every thing that was really good: he was the enemy only of mediocrity in talent. He did justice to the most simple music, as long as there was some traits of originality or genius in it.

Extreme disinterestedness united with benevolence were the principal traits in the character of this great man: he gave without discrimination, and expended his money without any prudence.

Music-sellers, managers, and other avaricious people, greatly abused his known disinterestedness. For this reason few of his compositions for the piano were of the slightest profit to himself. He wrote them generally out of good-nature for his friends, who expressed a wish to possess some piece from his hand for their own particular use; in such cases, he was obliged to conform to the degree of talent which each person possessed, which accounts for the many compositions for the harpsichord that appear so little worthy of him. Artaria, a music-seller at Vienna, and some others in his line, found means to procure copies of these pieces, and published them without the permission of the author, and without offering any remuneration.

One day, the manager of a theatre, whose affairs were in a very desperate state, presented himself to Mozart, stating his embarrassments, and adding, "You are the only man in the world who can relieve me from my difficulties." "Me," replied Mozart, "how so?" "By composing for me an opera entirely adapted to the taste of those who frequent my theatre; it may to a certain degree be a work both to please connoisseurs and to your own glory; but above all, remember it is to please a class of people who do not understand fine music. I will take care to let you have the poem directly, and that the scenery shall be beautiful; in a word, let it be entirely conformable to the present taste." Mozart, softened by the entreaties of the poor man, promised to undertake the matter. "How much do you ask for this?" replied the manager. "Why you have nothing to give," said Mozart: "listen, however, we can arrange it in the way that your mind may be at ease, and that I may not entirely lose the fruits of my time and trouble. I will give the score to you alone, you may pay me what you choose, but on this express condition, that you upon no account let any one have a copy: if the opera gets about, I will sell it to some other manager." The director, charmed with the generosity of Mozart, exhausted himself in promises. Mozart immediately set about the music, and composed it exactly in the style directed. The opera came out, the theatre was filled, and its beauties were extolled throughout Germany; some weeks after it appeared at five or six different theatres, but without any one having received their copies with the cognizance of the distressed manager. Mozart was very prompt in acquiring new habits. The health of his wife was very precarious; he was passionately fond of her; and in a long illness she had, he always advanced to meet those who came to see her, with his finger to his lips, as a sign they should not make a noise. His wife got well, but long after he always met his friends when they came to see him with his finger to his mouth, and speaking in a whisper.

During her illness, he would sometimes ride out very early alone, but always, before going, left a small note for his wife by her bedside, in the form of a prescription from a physician. The following is a copy of one of them: "Good day, my dear love, I hope you have slept well, and that nothing has disturbed you; be careful you do not take cold, and that you do not hurt yourself in stooping: do not vex yourself with the servants; avoid all uneasiness till my return; take great care of yourself. I shall be home at nine o'clock."

Constance Weber was an excellent companion for Mozart, and frequently gave him very prudent advice. Mozart's income was considerable; but owing to his careless expenditures, and the embarrassment of his domestic affairs, he left his family but the glory of his name, and the protection of the public of Vienna. After his death the in-

* This score, (together with the additions of *Susmayer*, who finished the *Requiem*) was published at Offenbach, in 1826, by A. Andre, with the consent and approbation of the widow.

habitants of Vienna testified their gratitude for the pleasures he had afforded them by their kindness to his family.

In the latter years of Mozart's life, his health, which had always been delicate, rapidly declined. Like all people of strong imagination, he was ever anticipating future evil, and the idea that he should live but a short time continually haunted his mind: at those periods he would labour with such energy, rapidity, and force of attention, that he frequently became totally indifferent to all that did not concern his art. Everybody perceived he was ruining his health by this excessive study. His wife and friends did all they could to draw off his attention; and for their gratification he would frequently accompany them in their walks and visits, and would quietly allow himself to be conducted anywhere by them, but his mind was always wandering. He seldom overcame this habitual and silent melancholy, but when the idea of his approaching dissolution awakened him to renewed terrors. His wife, distracted with fear at his singular habits, endeavored to draw around him all those friends in whose society he most delighted, and took care they should arrive about the time when, after many hours of labor, he naturally required recreation and repose. These visits pleased him, but never made him desist from pursuing his studies: they talked, they endeavored to engage him in conversation, but all to no purpose; and if they actually addressed him, he would make some reply totally unconnected with the subject, or else answering in monosyllables, and would immediately continue to write.

Mozart labored under a weak state of health during his whole life; he was thin and pale, and though the shape of his face was singular, his physiognomy had no striking character in it, but that of extreme irritability. His countenance varied every instant, but indicated nothing further than the pain or pleasure of the moment. He had a habit which is generally supposed to denote stupidity; namely, perpetual motion of the body, and was continually either twirling his hands, or striking his feet upon the ground. His hands were so decidedly formed for the harpsichord, that he was extremely unskilful at any thing else. At dinner his wife almost always carved his food; and if he happened to be obliged to do so himself, he performed it with the greatest difficulty and awkwardness.

This same man who, as an artist, had attained the highest degree of excellence from his earliest youth, ever remained a child in all the other relations of life. He had no self-command; order in his domestic affairs, a right employment of his money, temperance, or a reasonable choice in his pleasures, were not amongst the virtues he practised; indeed he was ever led astray by the pleasures of the moment. His mind was constantly absorbed in a mass of ideas which rendered him totally incapable of reflection on what we call serious subjects, so that during his whole life, he was in want of a guide to direct him in the passing business of the day. His father was fully sensible of his weakness, which made him request his wife to accompany their son in his journey to Paris in 1777, his own engagements at Salzburg precluding the possibility of his absence from that town. With all these eccentricities, Mozart became a being of a superior order, the moment he placed himself before the piano. His soul then rose above all the weaknesses of his nature, and his whole attention seemed rapt in the sole object for which he was born, *the harmony of sounds*. The fullest orchestra did not prevent his observing the slightest false note, and he would point out with the most astonishing precision the exact instrument on which the error had been committed. Mozart, when he went to Berlin, did not arrive there till late in the evening. He had scarcely stepped from the carriage when he asked the waiter of the inn what opera was to be performed that night? "*L'Enlevement du Serail*," was the answer. "That is delightful," he hastily replied, and immediately was on his road to the theatre. He placed himself at the entrance of the pit, to hear without being seen; but he soon found himself close to the orchestra, at one moment praising the performance of particular airs, and at another exclaiming against the manner in which certain parts were performed. The director had allowed himself slightly to vary one of the airs: when they came to it, Mozart, unable any longer to contain himself, in a loud voice corrected the orchestra, and told them the manner in which they should play the movement. All eyes were fixed on the man in a great coat who occasioned such confusion. Some persons immediately recognised Mozart, and in a minute the musicians learnt that he was among the spectators. Several of the performers, amongst others a very good singer, were so much struck with this information, that they refused to appear on the stage. The director complained to Mozart of the dilemma in which he found himself placed: the great composer instantly repaired behind the scenes, and succeeded, by the praises he bestowed on the general performance, in making them continue the opera.

Music was in fine, the great occupation of Mozart's life, and at the same time his most pleasing recreation. From his earliest infancy

persuasion was never necessary to place him at the piano. On the contrary, it required care to prevent him from over-fatiguing himself and injuring his health. He had always a marked predilection for performing at night. When he placed himself at the harpsichord at nine o'clock; he never quitted it till midnight, and indeed, at times, he was almost obliged to be forced from the instrument, or he would have continued preluding away the whole night. In the usual routine of life, he was the mildest of human beings, but the least noise during music would cause in him the most violent indignation. He was far above that affected and misplaced modesty, which requires so many professors of the art to be continually solicited before they will gratify the audience. Frequently some of the great lords of Vienna reproached him for performing indifferently to all who requested him. An amateur of that city hearing that Mozart was to pass through on one of his expeditions, engaged him to pass an evening at his house, and, on his accepting the invitation, assembled a numerous society, that they might have the satisfaction of hearing his wonderful performance. Mozart arrived, said little, and soon placed himself at the piano. Thinking that he was surrounded by connoisseurs, he commenced, in slow time, to execute some music replete with the softest harmony, wishing to prepare his auditors for the developement of the piece he intended to perform. The society found this very dull. Soon his air became more lively; this they thought rather pretty. He now changed the character of the music into a studied, solemn, elevated, and striking style of harmony, and at the same time far more difficult; some ladies in the assembly began to think it decidedly tiresome, and whispered to each other a few satirical words; soon, half the company began to talk. The master of the house was on thorns, and at length Mozart discovered the impression his music made on the audience. He, however, did not quit his first idea, but developed it with all the impetuosity of which he was capable. Still no attention was paid. He then began to remonstrate with his audience in rather an abrupt manner, though still continuing to play; fortunately his rebukes were in Italian, therefore few people understood him. Silence however, was again in a degree restored. When his anger was a little appeased, he could not help laughing himself at his own impetuosity; he then tried a more popular style, and concluded by playing a well-known air, upon which he extemporized variations, and enraptured the whole assembly. Mozart soon after this left the room, having previously invited the master of the house and a few other select connoisseurs to join him at the inn, where he kept them to supper; and upon their begging him again to perform, he immediately complied, becoming once more so rapt in his subject that he forgot himself till midnight.

The following anecdote is also related of Mozart. An old tuner having put some strings to Mozart's harpsichord, "My good friend," said Mozart, "how much do I owe you? I leave this place tomorrow." The poor man regarding him rather as a god than a human being, replied, totally disconcerted, humbled, and stammering, "Imperial majesty. . . . Monsieur le Maitre de Chapelle de sa majeste imperiale. . . . I cannot. . . . It is true I have frequently been here. . . . Well, give me a crown." "A crown!" said Mozart, "a good fellow like yourself deserves more than a crown," and he gave him several ducats. The good man retired, repeating still, with a very low bow, "Ah! imperial majesty."

It is well known that the baron Van Swieten, a great friend of Haydn's, said "that if Mozart had lived, he would have plucked from Haydn the sceptre of instrumental music." In the opera buffa, however, he wanted gaiety, and in this respect he was inferior to Galluppi, Guglielmi, and Sarti.

Porpora, Durante, Leo, and Alexander Scarlatti, were amongst his most favorite composers; but he esteemed Handel more than any of them. He knew by heart most of the works of this great master. "Of all of us," he would say, "Handel understands best how to produce a grand effect; when he chooses it, he can strike like a thunderbolt." Of Jomelli, he said: "That artist has some points in which he shines and will ever shine; but he should not have left those points to endeavor to compose in the ancient church style." He did not admire Vincenzo Martini, whose "*Cosa rara*" was then meeting with great applause. "There are a few pretty things," he would say, "but twenty years hence, no one will listen to them."

With regard to Mozart's opera of "*Figaro*," the first reflection that occurs is, that the musician, governed by his natural sensibility, has changed into real passion the trifling incident which, in Beaumarchais, amused the amiable inhabitants of the castle of Aquas Frescas. It is however a *chef-de'œuvre* of tenderness and melancholy, and absolutely exempt from all importunate mixture of majesty and tragedy: no piece in the world can be compared to the "*Nozze de Figaro*."

(To be continued.)

WALTZ.

COMPOSED BY J. KÜFFNER.

The musical score is written for piano and consists of seven systems of staves. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various dynamic markings and performance instructions:

- System 1:** Starts with *ff* (fortissimo) in both hands. The right hand features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment. The system concludes with a *p dolce.* (piano dolce) marking.
- System 2:** Continues the melodic and harmonic development. The left hand features a series of chords.
- System 3:** Includes a *cres. - poco - a - - poco* (crescendo poco a poco) marking. The right hand has a melodic line, and the left hand has a bass line. The system ends with a *ff* (fortissimo) marking.
- System 4:** Continues the *ff* section. The right hand has a melodic line, and the left hand has a bass line.
- System 5:** Features a *p dol.* (piano dolce) marking. The right hand has a melodic line, and the left hand has a bass line.
- System 6:** Includes a *Trio.* marking. The right hand has a melodic line, and the left hand has a bass line. The system ends with a *ffz* (fortissimo) marking.
- System 7:** Continues the *ffz* section. The right hand has a melodic line, and the left hand has a bass line. The system ends with a *ffz* (fortissimo) marking.

The score concludes with a final chord in the left hand.

M A R C H.

HIMMEL.

MAESTOSO.

ff ped.

This system is the first of the piece. It features a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'MAESTOSO.' and the dynamics start at 'ff' (fortissimo). The right hand plays a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment. A 'ped.' (pedal) marking is present. There are also some triplet markings (3) and an asterisk (*) in the right hand.

pp ped.

The second system continues the piece. The dynamics are marked 'pp' (pianissimo). The right hand has a more active melody with many beamed notes, while the left hand remains accompanimental. A 'ped.' marking is present.

*

The third system continues the piece. It features a 'ped.' marking and an asterisk (*) in the right hand.

f ped.

The fourth system continues the piece. The dynamics are marked 'f' (forte). It features a 'ped.' marking and an asterisk (*) in the right hand.

p cres.

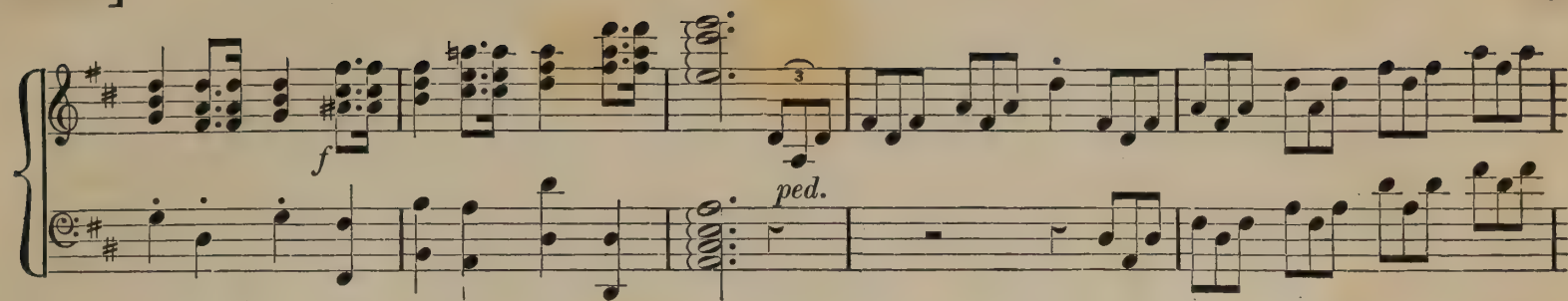
The fifth system continues the piece. The dynamics are marked 'p' (piano) and 'cres.' (crescendo). It features a 'ped.' marking and an asterisk (*) in the right hand.

fz fz f ped.


The sixth system continues the piece. The dynamics are marked 'fz' (forzando), 'fz', and 'f'. It features a 'ped.' marking and an asterisk (*) in the right hand.

p 8va p cres.

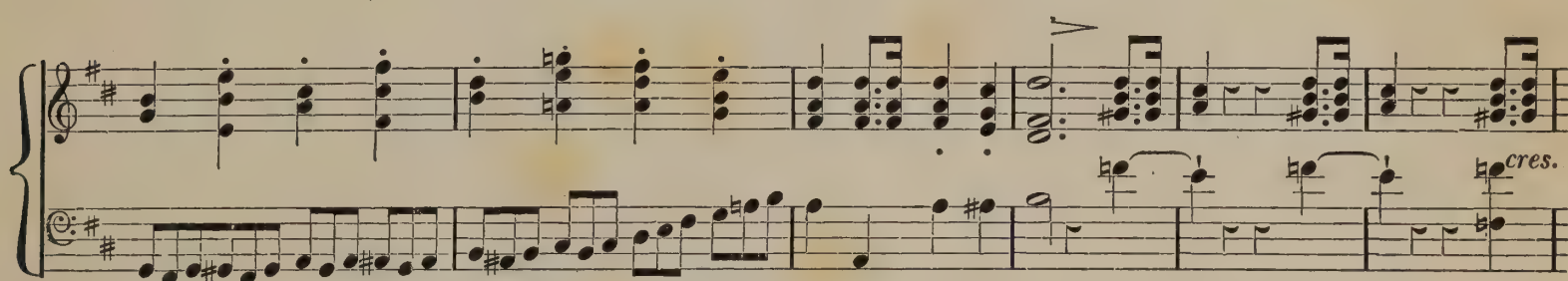
The seventh system continues the piece. The dynamics are marked 'p' (piano) and 'cres.' (crescendo). It features an '8va' (octave) marking and a 'p' marking in the left hand.




First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system begins with a forte (*f*) dynamic. A triplet of eighth notes is marked with a '3' above it. A pedaling instruction (*ped.*) is placed below the bass staff. The system concludes with a half note.




Second system of musical notation. Treble and bass staves. The system begins with a forte (*ff*) dynamic. A measure in the bass staff is marked with an asterisk (*). The system concludes with a forte (*ff*) dynamic.



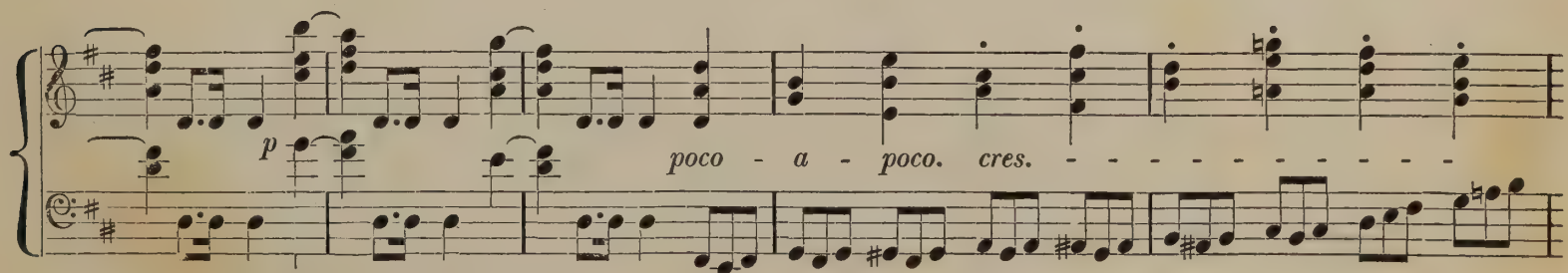
Third system of musical notation. Treble and bass staves. The system begins with a forte (*f*) dynamic. A crescendo (*cres.*) is indicated in the bass staff. The system concludes with a half note.



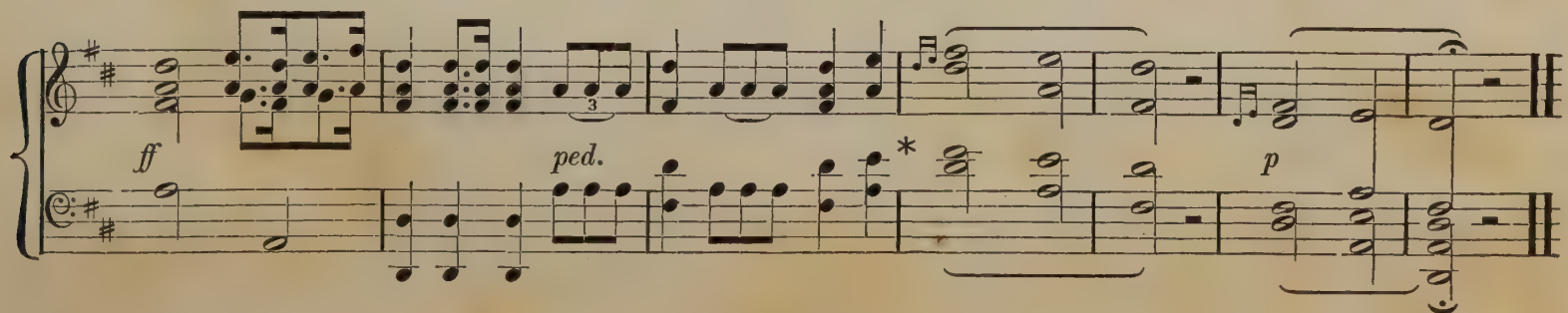
Fourth system of musical notation. Treble and bass staves. The system begins with a forte (*f*) dynamic. A pedaling instruction (*ped.*) is placed below the bass staff. A measure in the bass staff is marked with an asterisk (*). The system concludes with a half note.



Fifth system of musical notation. Treble and bass staves. The system begins with a forte (*f*) dynamic. A pedaling instruction (*ped.*) is placed below the bass staff. A measure in the bass staff is marked with an asterisk (*). The system concludes with a forte (*ff*) dynamic.



Sixth system of musical notation. Treble and bass staves. The system begins with a piano (*p*) dynamic. A crescendo (*poco - a - poco. cres.*) is indicated in the bass staff. The system concludes with a half note.



Seventh system of musical notation. Treble and bass staves. The system begins with a forte (*ff*) dynamic. A pedaling instruction (*ped.*) is placed below the bass staff. A measure in the bass staff is marked with an asterisk (*). The system concludes with a piano (*p*) dynamic.

TYROLIAN AIR:

WITH VARIATIONS, BY F. KUHLAU, OF COPENHAGEN.

TEMA.
—
ALLEGRO.

Var. I.

II.

III. 2d time 8va alta.

IV.

V. *Leggiere.*

VI.

VII. *loco.*

p *cres.*

VIII.

p

IX. *8va*

f *p* *ped.*

loco.

cres.

Piu moto.

cres.

8va *loco.* *8va* *loco.*

p *ped.* *f*

I WILL LAY ME DOWN IN PEACE.

FROM THE ORATORIO OF DAVID....COMPOSED BY THE CHEVALIER SIGISMOND NEUKOMM.

ANDANTE.

Harp.

f *ma.*

I will lay me down in peace, - - - And

take my rest, and take my rest: For it is thou, it is thou, Lord,

on - ly, that makest me to dwell in safe - - - - - ty.

p

THE SAME, ARRANGED FOR FOUR VOICES, FOR THIS WORK.

ANDANTE.

TENOR. *p*

ALTO. *p*

SYM. *f*

TREBLE. *p*

BASS. *p*

f *p*

f *p*

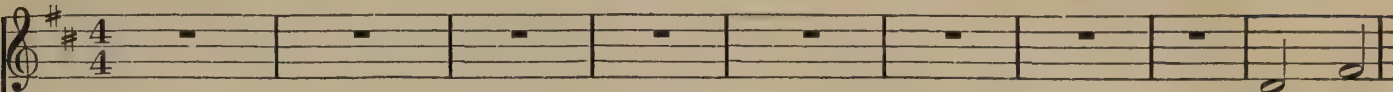
f *p*

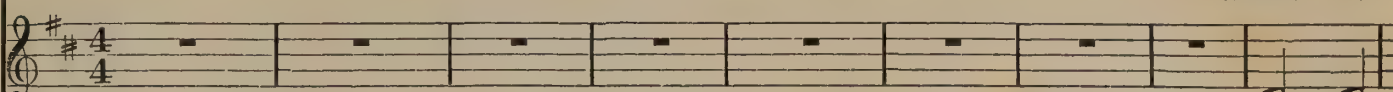
I will lay me down in peace, - - and take my rest, and take my rest.

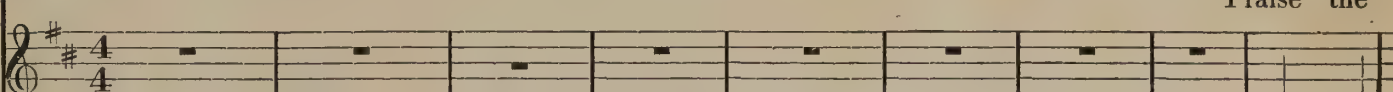
For it is thou, it is thou, Lord, on - ly that makest me to dwell in safe - - - - - ty.


HYMN OF PRAISE.

WORDS BY S. F. SMITH.....MUSIC FROM THE GERMAN.....ARRANGED EXPRESSLY FOR THIS WORK.

1st SOPRANO.  Praise the

2d SOPRANO.  Praise the

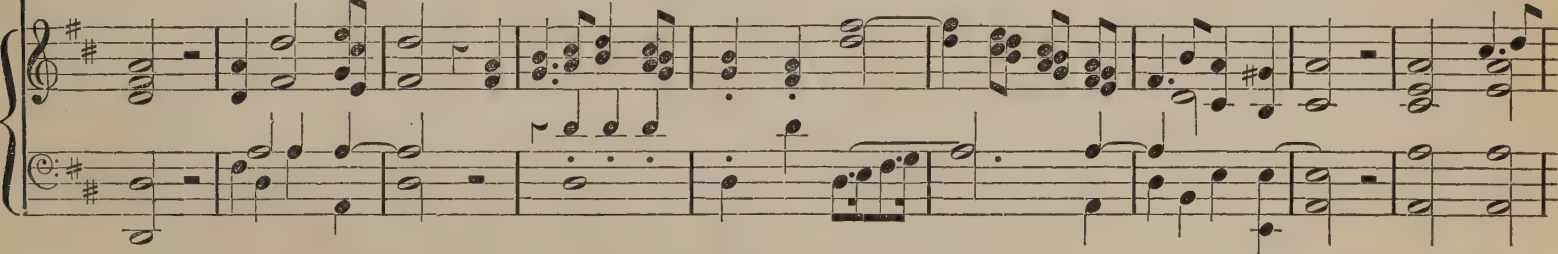
3d SOPRANO.
OR
BASS.  Praise the

ACCOMP'T.  *SYM.* *pia.*

Lord! Praise the Lord, when blush - ing morning Wakes the blossoms fresh with dew; Praise him

Lord! Praise the Lord, when blush - ing morning Wakes the blossoms fresh with dew; Praise him

Lord! Praise the Lord, when blush - ing morning Wakes the blossoms fresh with dew; Praise him



when reviv'd creation Beams with beauties fair and new.

when reviv'd creation Beams with beauties fair and new.

when reviv'd creation Beams with beauties fair and new.

 *f*

Praise the Lord!
Praise the Lord, when early breezes
Come so fragrant from the flowers;
Praise, thou willow, by the brook side;
Praise, ye birds among the bowers.

Praise the Lord!
Praise the Lord, and may his blessing
Guide us in the way of truth;
Keep our feet from paths of error;
Make us pious in our youth.

Praise the Lord!
Praise the Lord, ye hosts of heaven,
Angels, sing your sweetest lays;
All things, utter forth his glory;
Sound aloud Jehovah's praise.

SWEET SUMMER IS COMING.

THE WORDS TRANSLATED FROM THE GERMAN, BY CHARLES T. BROOKS.

MUSIC BY CARL KELLER.....ARRANGED AS A DUETT FOR TWO SOPRANOS, EXPRESSLY FOR THIS WORK.

1st SOPRANO.

2d SOPRANO.

ACCOMP'T.

p Sweet summer is coming, How *f*

p Sweet summer is coming, How *f*

sff Sweet summer is coming, How

pia. gaily sings the lark at morn; The wild bee is humming A - round the flowery thorn. What

pia. gaily sings the lark at morn; The wild bee is humming A - round the flowery thorn.

f charming wild mu - sic in grove and in vale. Aye! summer, thou art coming, I

pia. Yes, yes, I hear wild notes of joy in grove and in vale. Aye! summer, thou art coming, I

f *p* *f* *p*

feel th' inspir - ing gale; Aye! summer, thou art coming, Thou mildest, loveliest, hail!

S E R E N A D E.

WORDS TRANSLATED FROM THE GERMAN, BY RAY PALMER.....MUSIC BY C. M. WEBER.....ARRANGED EXPRESSLY FOR THIS WORK.

Hark! softly hark! be - loved, hark! The night - ingale is sweetly

ALLEGRETTO. *Sempre pianissimo e legieramente.*

sing - - - ing, On tree and shrub the flowers are springing, Ere yet they

fall, their o - dors flinging. Hark! hark! hark! hark!

List, softly list! beloved, list!
 Thou slumberest soft in rosy bowers;
 But spring must lose its blooming flowers,
 The graces fly with flying hours;
 List! list! list! list!

Now, near I call, I call thee, come!
 My lute for thee I touch, and kneeling,
 My song upon the still night stealing,
 Shall fill thy soul with gentlest feeling;
 Come! come! come! come!

MADRIGAL, — 'WHEN FLOW'RY MEADOWS.

PALESTRINA. (1590.)

SOPRANO. When flow'ry meadows deck the year, deck - - - the year,

ALTO. When flow'ry meadows deck the year, deck the year, when

TENOR, 8va. lower. When flow'ry meadows deck the

BASS. When flow'ry

ACCOMP'T.

when flow' - ry meadows, flow' - ry meadows deck the year, And sport - ing

flow' - ry mea - - dows, flow'ry mea - - dows deck the year, - - And

year, when flow' - ry meadows deck the year, and sport - - - ing,

mea - dows deck the year, - - deck the year, and sport -

lambkins play, - - sporting, sporting lambkins play, sporting, sporting

sport-ing lamb - kins, and sport-ing lambkins play, and sporting, sporting

sport - ing lambkins, and sporting, sporting lambkins play and

sporting lambkins, lambkins play, and sporting, sporting lambkins play, and

play - and sporting lamb - kins play, the sporting lambkins play, - - -

play - - and sporting lambkins play, play, the lambkins play,

sporting lambkins play, and sporting lamb - - kins play, When spangled fields re-

sporting lambkins play, and sporting, sporting lambkins play, When spangled fields re-

When - spangled fields re - new'd appear, when span - - - gled fields renew'd ap-

When - spangled fields re - new'd ap - pear, - renew'd ap - pear, renew'd ap-

new'd appear, re - new'd ap - pear, when spangled fields re - new'd ap - - - pear, renew'd ap-

new'd ap - pear, - re - new'd ap - pear, and mu - sic

pear, and mu - - sic mu - sic wakes the day and mu - - - sic

pear, and mu - - - sic wakes - the day, and mu - - - - - sic wakes

pear, and mu - sic wakes - - - - the day, and

mu - sic, mu - sic wakes the day, - the day, - - - -

wakes the day, mu - sic wakes the day, mu - sic
 - - the day, - - - and mu - - - sic, mu - - - sic
 mu - - sic wakes the day, the day, and mu - - - sic
 and mu - - sic, music wakes the day, the day,

wakes the day, — Then did Chloe, then did my Chloe leave her bow'r to hear my
 wakes - the day, — Then did Chloe, then did my Chloe leave her bow - er,
 wakes the day, — Then did Chloe, then did my Chloe leave her bow - er,
 Then did Chlo - e Then did

lay, then did Chlo - e, then did my
 Then did Chlo - e, then - - did Chlo - e then did my Chlo - e
 Then did Chlo - e, then did my Chlo - e leave - - - her bow'r
 Chlo - e, then did my Chlo - e leave her bow - - - er, then did my Chlo - e

Chlo - e leave her bow - - er, Warm'd by my love she said 'no
leave her bow'r - - To hear my ten - der lay, she said 'no
to hear my ten - der lay, To hear my ten - der lay,
leave - - her bow - - er, To hear my ten - der
pow'r shall lead - - my heart a - stray,' Warm'd
pow'r shall lead my heart - a - stray,' Warm'd by my love, -
Warm'd by my love she said 'no pow'r shall lead my
lay, - - - Warm'd by my love she said 'no
by my love she said 'no - pow'r shall lead my heart - a - stray.'
- - she said 'no pow'r - shall lead my heart - - a stray.'
heart - - a - stray,' she said 'no pow'r shall lead my heart a - stray.'
pow'r shall lead my heart a - stray,' shall lead my heart a - stray.'

VOL. I. 4

CANZONET,—‘TO MY BOAT.’

NEUKOMM.

ALLEGRETTO.

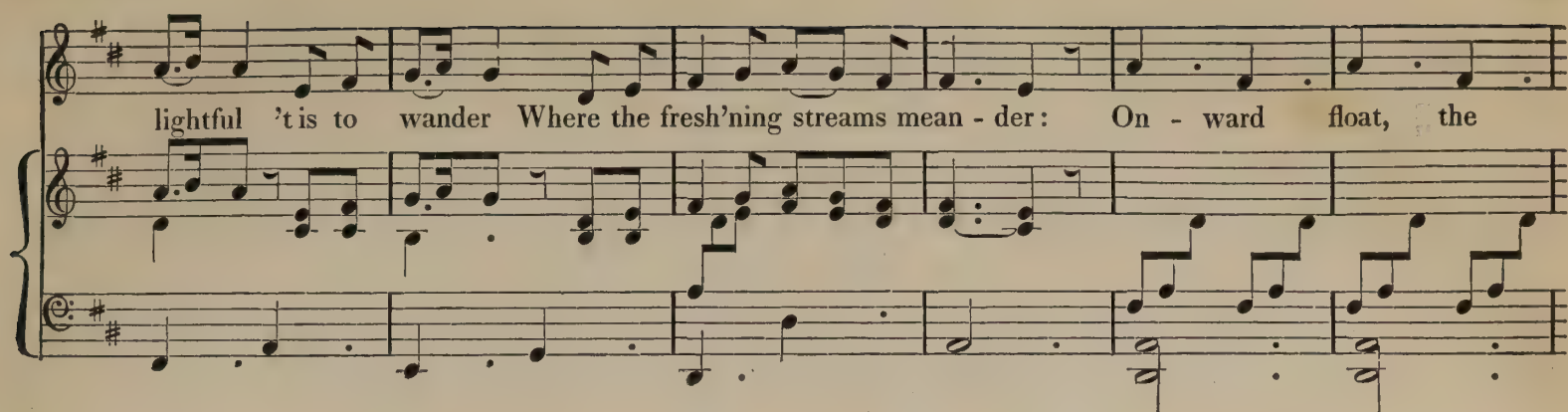
On - ward float, the wave di - vi - ding, Go - - - my

bark, serene - - ly gli - ding, Lightly stray by shore and willow, O'er the bright and

fai - - ry billow, On - ward float, the wave - - - di - vi - - ding, Go, - - - my

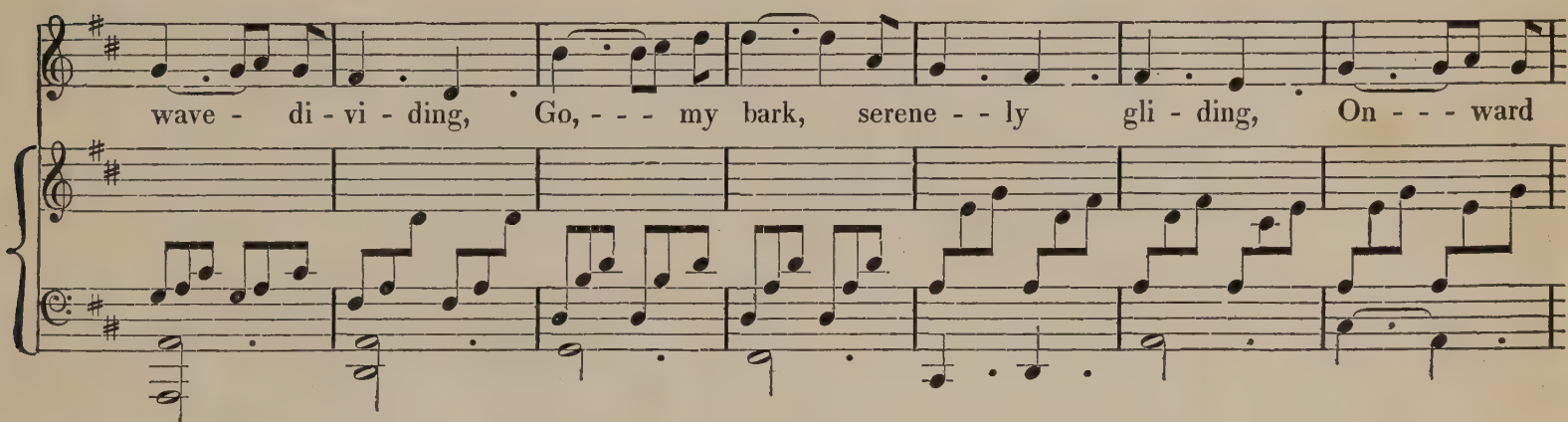
bark - - - se - rene - - ly - - gli - - ding.

By the star - ry guidance o'er us, And the beam that plays be - fore us, How de-



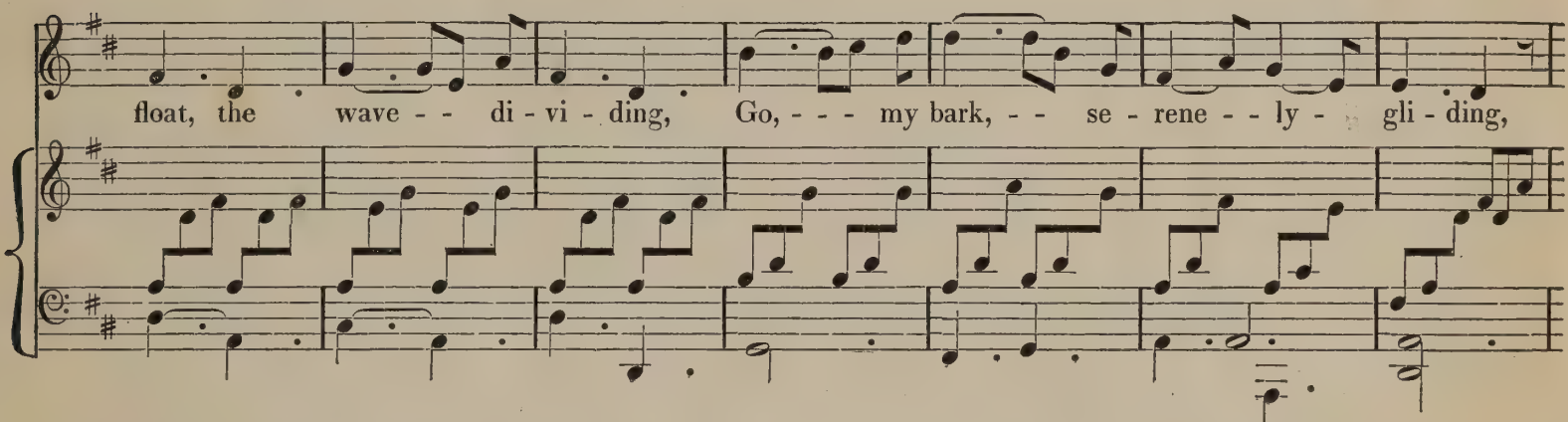
lightful 't is to wander Where the fresh'ning streams mean - der: On - ward float, the

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment consists of two staves in treble and bass clefs, also with a key signature of one sharp. The lyrics are written below the vocal staff.



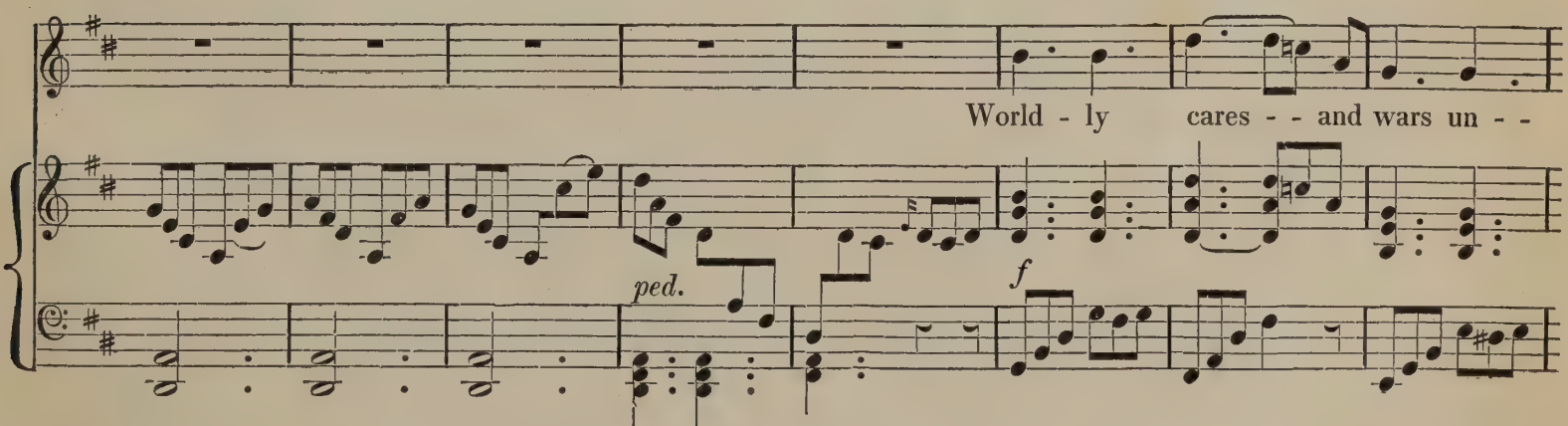
wave - di - vi - ding, Go, - - - my bark, serene - - ly gli - ding, On - - - ward

This system contains the third and fourth staves of music. The vocal line continues with the lyrics. The piano accompaniment features a more active melody in the right hand.



float, the wave - - di - vi - ding, Go, - - - my bark, - - se - rene - - ly - gli - ding,

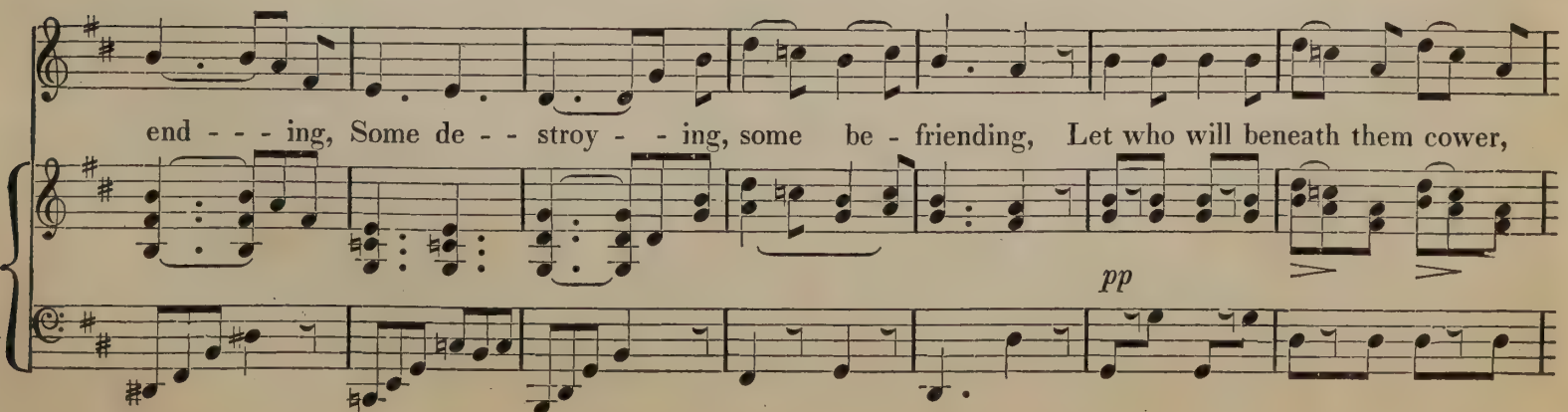
This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with its active melody.



World - ly cares - - and wars un - -

ped. *f*

This system contains the seventh and eighth staves of music. The vocal line has a rest for the first four measures. The piano accompaniment features a series of chords. Dynamic markings *ped.* and *f* are present.



end - - - ing, Some de - - stroy - - ing, some be - friending, Let who will beneath them cower,

pp

This system contains the ninth and tenth staves of music. The vocal line continues with the lyrics. The piano accompaniment features a series of chords. A dynamic marking *pp* is present.

Here at peace I scorn their power. Gilded snares and tri - - - umphs hol - - low, Oh! that

f f

I the wish could fol - - - low To rejoin your tumults never, Here to find such rest forev - - - er.

Onward float, the wave di - vi - ding, Go, - - my bark, serene - ly gli - ding.

p

On - - ward float, the wave - di - vi - ding, Go - - - my bark - - se - rene - - ly

gli - - - ding.

pp

'WHAT, BLAME THEE, CHILD.'

A GLEE, FOR THREE VOICES....COMPOSED BY THOMAS ATTWOOD.

Allegretto.

1st SOPRANO.

2d SOPRANO.

BASS.

ACCOMP'T.

What! blame thee, child, of the woodland wild, Who chirpest now so cheer-i-ly! What

What! blame thee, child, of the woodland wild, Who chirpest now so cheer-i-ly! What

What! blame thee, child, of the woodland wild, Who chirpest now so cheer-i-ly! What

con espress.

blame thee, child, of the woodland wild, Who chirpest now so cheer-i-ly; Oh! warble again your

blame thee, child, of the woodland wild, Who chirpest now so cheer-i-ly; Oh! warble again your

blame thee, child, of the woodland wild, Who chirpest now so cheer-i-ly;

sf art - - less strain, That plays on my heart so *pia.* mer - ri - - ly, That plays on my heart so

sf art - - less strain, That plays - - - - - so *pia.* mer - ri - - ly, That plays on my heart so

your strain, That plays on my heart so mer - ri - - ly, That plays on my heart so

tr *for.* *ad lib.* *a tempo.*

mer - ri - ly. That plays on my heart so mer - ri - ly. Oh! warble again your art - less strain, Oh!

for.

mer - ri - ly, That plays on my heart so mer - ri - ly. Oh! war - - - - - ble, Oh!

for.

mer - ri - ly, That plays on my heart so mer - ri - ly. Oh! warble again your artless strain, Oh!

for.

war - - - - - ble your art - less strain, Oh! warble again your

ritard. *dolce, a tempo.*

warble again your art - less strain, a - gain your art - less strain, Oh! warble again your

warble again your art - less strain, Oh! warble again your art - less strain, - - - - -

dolce, a tempo.

dolce. *f*

artless strain, That plays on my heart so merri - ly, Oh! warble again your artless strain, That

f

artless strain, That plays on my heart so merri - ly, Oh! war - - - - - ble, That

f

- - - That plays on my heart so merri - ly, Oh! warble again your artless strain, That

f

ad lib. *a tempo.*

plays on my heart so mer - ri - - ly, That plays on my heart so mer - ri - - ly.

plays on my heart so mer - ri - - ly, That plays on my heart so mer - ri - - ly.

plays on my heart so mer - ri - - ly, That plays on my heart so mer - ri - - ly.

R O U N D .

FOR SIX EQUAL VOICES.....COMPOSED BY ROMBERG.

1 How happy he whose humble heart, No i - dle wishes fret; He ne'er shall feel the bitter smart,

2 The sting of vain regret,— He ne'er shall feel the bitter smart The sting of vain— of

3 - - - - - vain re - - gret. For Oh, more wild than

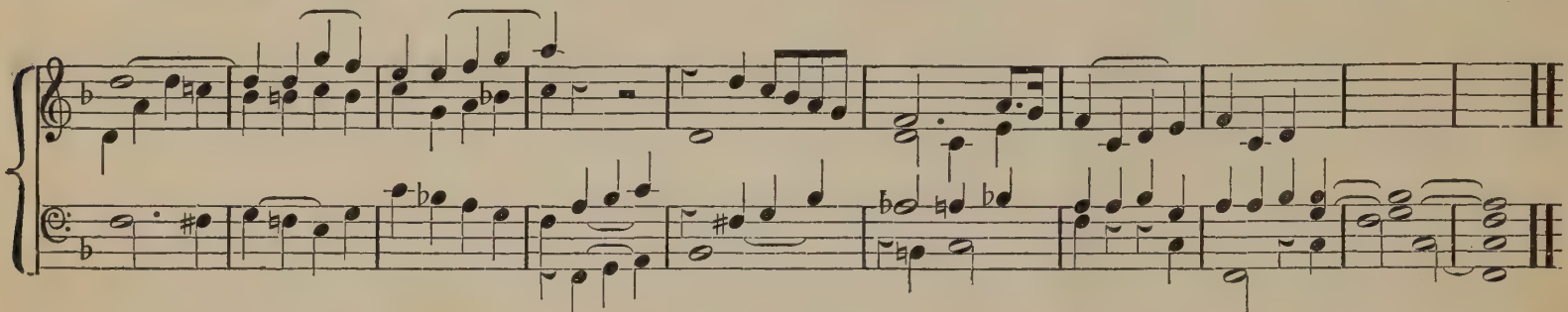
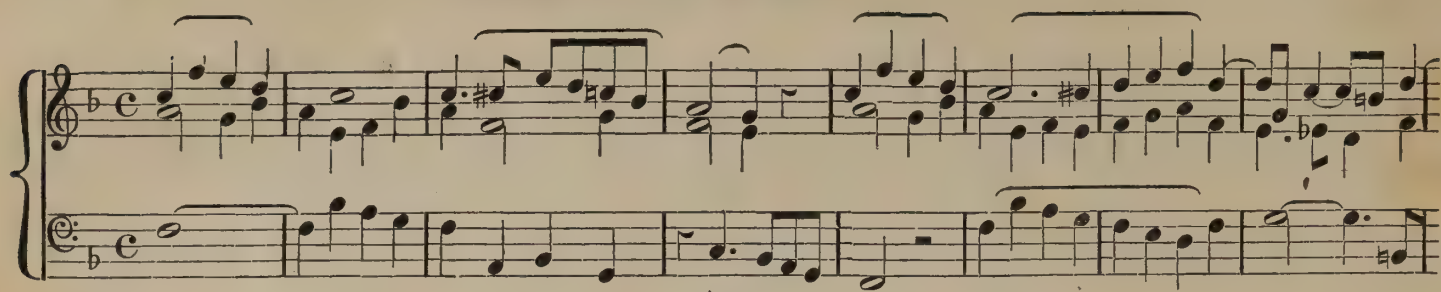
4 - - - - - wild - - est steed, Are pas - sion's fierce de - sires,

5 No voice can check their dread - ful speed, Nor tame their ra - ging,

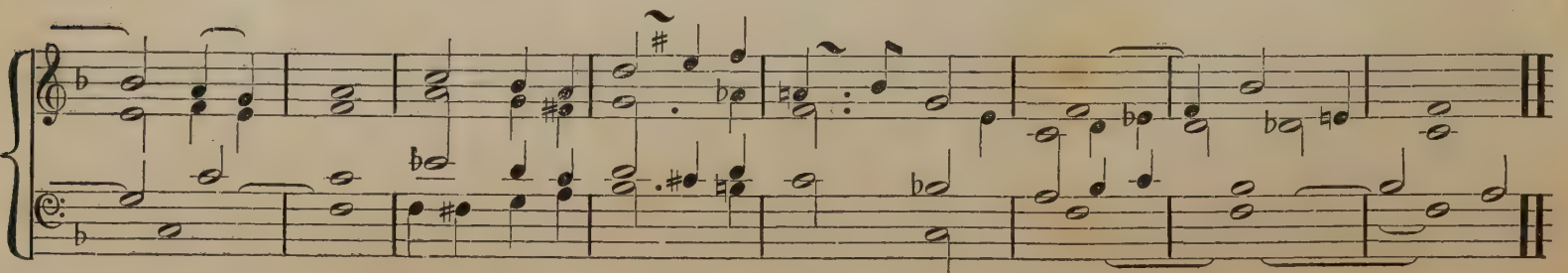
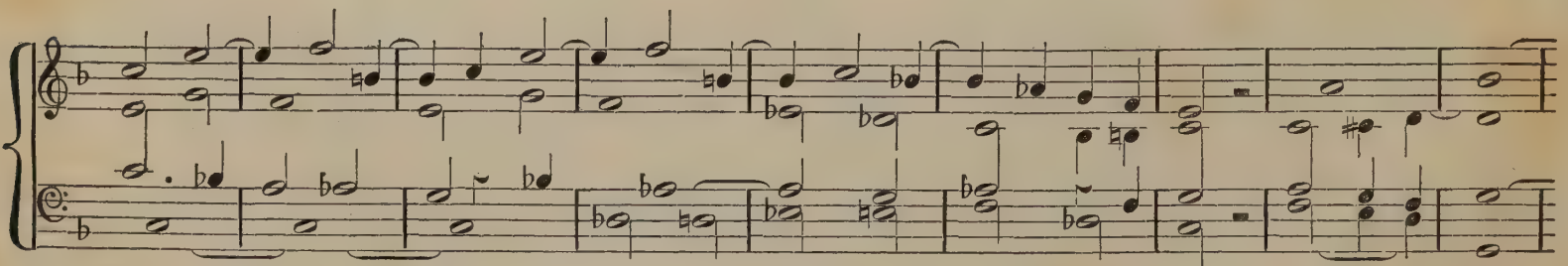
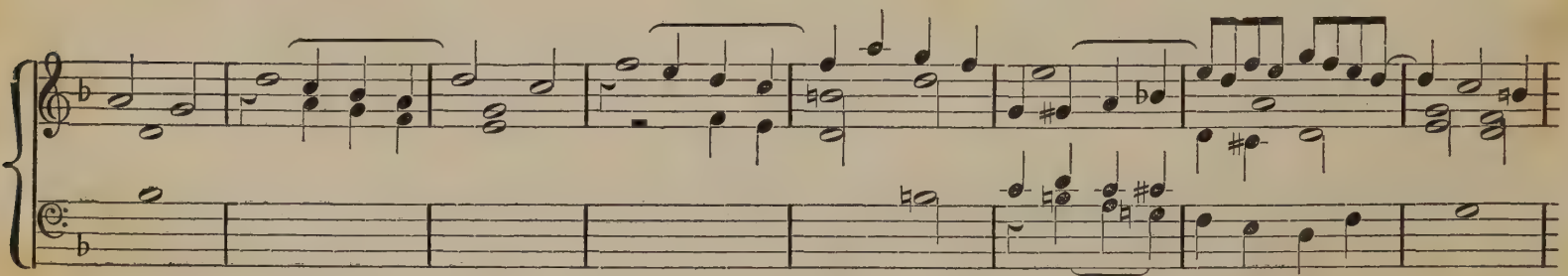
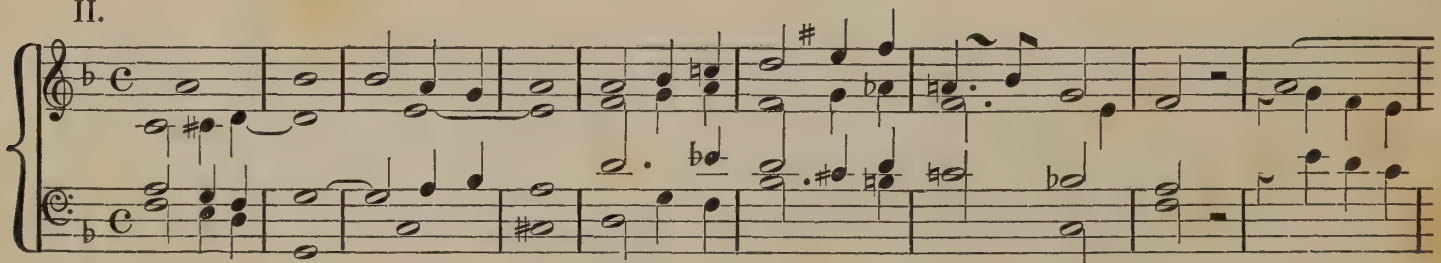
6 - - - - - rest - - less fires, Nor tame their ra - - ging, rest - - less fires.

SELECT PIECES FOR THE ORGAN.

COMPOSED BY CH. H. RINCK.



II.



OVERTURE

TO LA CLEMENZA DI TITO.

MOZART.

ALLEGRO.

116 = ♩

The musical score is written for piano and consists of six systems of music. The first system begins with a forte (ff) dynamic and a tempo marking of ALLEGRO. The second system includes a pedales (ped.) marking and a crescendo (cres.) marking. The third system features a piano (p) dynamic and a forte (f) dynamic. The fourth system includes a piano (p) dynamic and a forte (f) dynamic. The fifth system includes a piano (p) dynamic and a forte (f) dynamic. The sixth system includes a piano (p) dynamic and a forte (f) dynamic. The score is written in common time (C) and features various musical notations such as triplets, pedales, and crescendo markings.

This page contains eight systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece is written in a key with one sharp (F#) and a common time signature (C). The dynamics range from *ff* (fortissimo) to *p* (piano). The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The piece concludes with a final cadence in the bass staff of the eighth system.

System 1: Treble staff has a repeat sign and a fermata. Bass staff has a whole note and a half note.

System 2: Treble staff has a repeat sign and a fermata. Bass staff has a whole note and a half note.

System 3: Treble staff has a repeat sign and a fermata. Bass staff has a whole note and a half note.

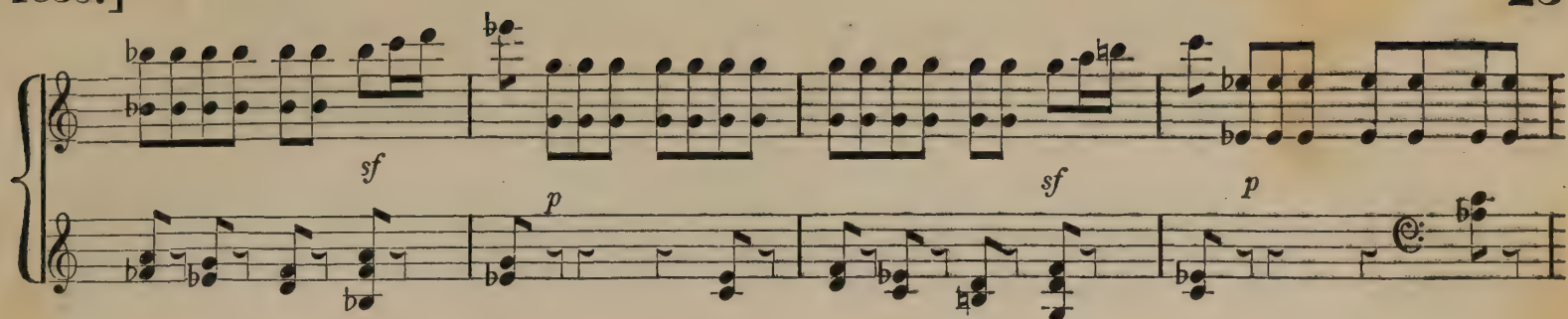
System 4: Treble staff has a repeat sign and a fermata. Bass staff has a whole note and a half note.

System 5: Treble staff has a repeat sign and a fermata. Bass staff has a whole note and a half note.

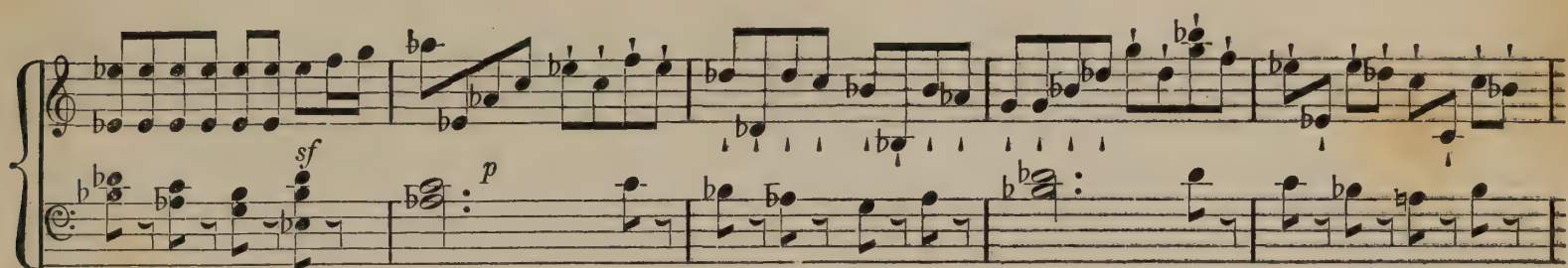
System 6: Treble staff has a repeat sign and a fermata. Bass staff has a whole note and a half note.

System 7: Treble staff has a repeat sign and a fermata. Bass staff has a whole note and a half note.

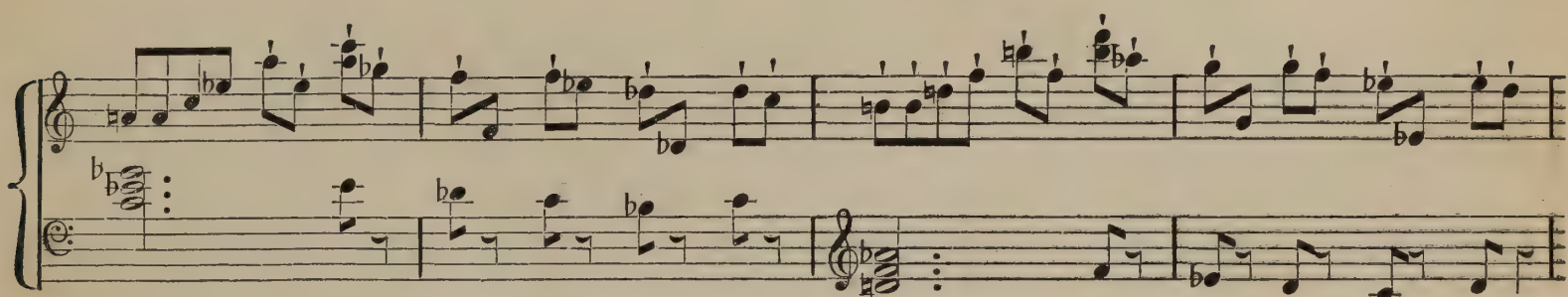
System 8: Treble staff has a repeat sign and a fermata. Bass staff has a whole note and a half note.



First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music features a series of eighth and sixteenth notes. Dynamics include *sf* (sforzando) and *p* (piano).



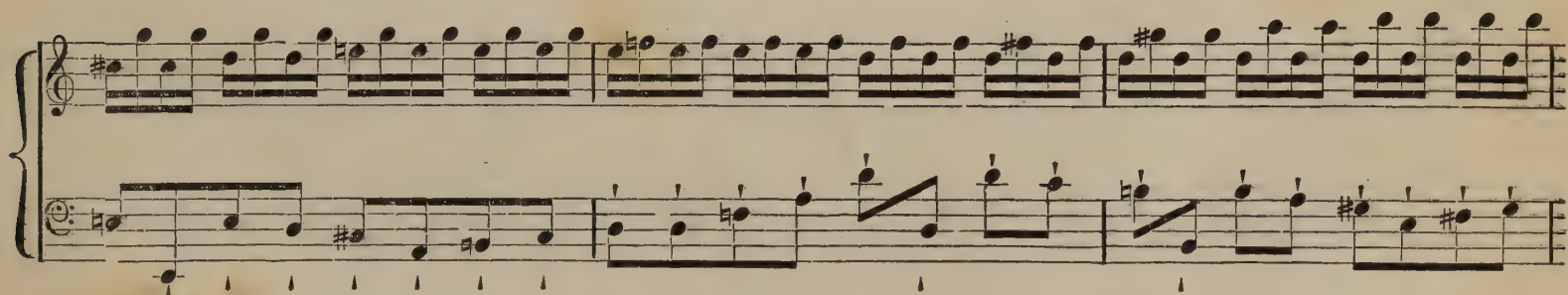
Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with eighth and sixteenth notes. Dynamics include *sf* and *p*.



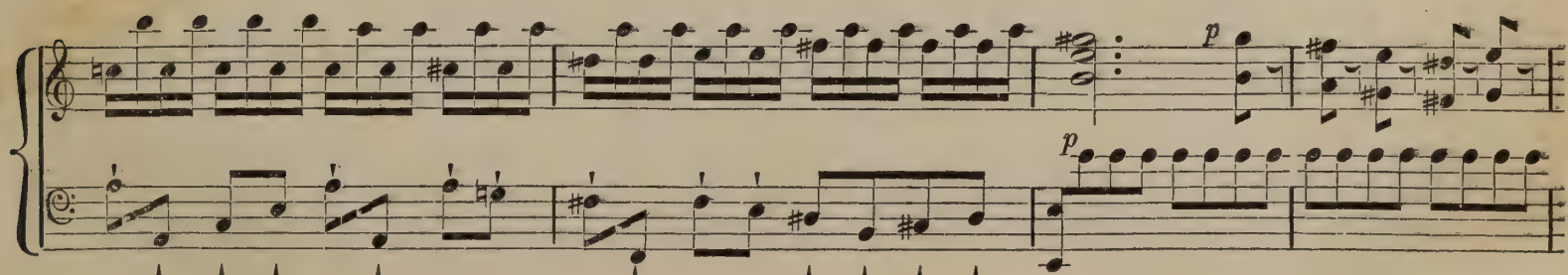
Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with eighth and sixteenth notes. Dynamics include *sf* and *p*.



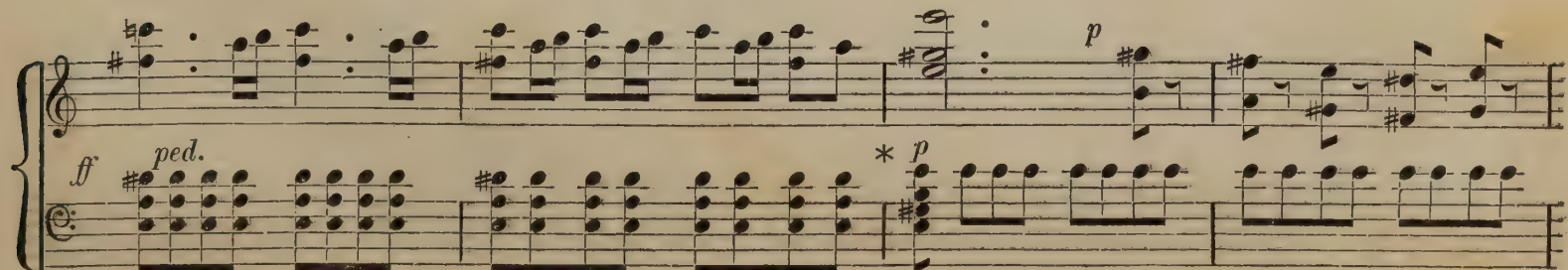
Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with eighth and sixteenth notes. Dynamics include *sf* and *p*.



Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with eighth and sixteenth notes. Dynamics include *sf* and *p*.



Sixth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with eighth and sixteenth notes. Dynamics include *p* (piano).



Seventh system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is common time. The music continues with eighth and sixteenth notes. Dynamics include *ff* (fortissimo), *ped.* (pedal), and *p* (piano).

This page contains eight systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

System 1: The first system begins with a treble staff containing a series of chords and a bass staff with a continuous eighth-note accompaniment. Dynamics include *ff ped.*, ** fp*, *fp*, and *fp*.

System 2: The second system continues the piece with similar textures. Dynamics include *fp*, *fp*, *fp*, *fp*, and *fp*. There are also markings for octaves (8) in the bass staff.

System 3: The third system features a treble staff with chords and a bass staff with a steady eighth-note pattern. Dynamics include *ff* and *p*.

System 4: The fourth system shows a change in texture. The treble staff has more complex chordal structures, and the bass staff includes a *ped.* marking and a ** p* dynamic. Octave markings (8) are present.

System 5: The fifth system continues with a similar pattern of chords and eighth-note accompaniment.

System 6: The sixth system features a treble staff with chords and a bass staff with a steady eighth-note pattern.

System 7: The seventh system continues the piece with similar textures.

System 8: The eighth system concludes the page with a treble staff featuring chords and a bass staff with a steady eighth-note pattern. A *f* dynamic is marked.

This image shows a page of musical notation for a piano piece, consisting of six systems of staves. The notation is written in a standard musical format with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *p* (piano), *f* (forte), and *cres.* (crescendo). There are also markings for pedaling, indicated by "ped." and "ped." with a line. The notation is complex, with many beamed notes and slurs, suggesting a technically demanding piece. The page is numbered "3" in the top right corner.

MARCH, IN TANCREDI.

ROSSINI.

MAESTOSO.

96

p *f* *ped.* *sf* *8va* *loco.* *pp* *ped.* *cres.* *f* *ff* *p* *cres.* *f* *ped.* *ped.* ** ff* *8ves*

'ON THY MOTHER'S BOSOM.'

WORDS TRANSLATED FROM THE GERMAN OF KÖRNER, BY C. T. BROOKS, FOR THIS WORK.

MUSIC BY F. HÜNTEN.

Legato e piano.

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a continuous eighth-note accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4.

ten. e dim.

The piano introduction continues with the same accompaniment. The right hand features a melodic line with some grace notes. The piece ends with a double bar line.

*pp perdendosi sempre**Softly with feeling.*

The vocal entry begins with two lines of lyrics. The first line is "1 On thy mother's bo - som gently rest thee, Sweet - est babe, from sorrow thou art". The second line is "2 Joy - ous hours! ah, still fond memory dream - ing, Through your blissful scenes delights to". The piano accompaniment continues with the same eighth-note pattern.

1 On thy mother's bo - som gently rest thee, Sweet - est babe, from sorrow thou art
 2 Joy - ous hours! ah, still fond memory dream - ing, Through your blissful scenes delights to

The vocal entry continues with two lines of lyrics. The first line is "free; Calm - ly dream nor care nor grief mo - lest thee, That soft breast is all the world to". The second line is "rove; On life's o - cean though but dimly gleaming, Shines the starlight of a moth - er's". The piano accompaniment continues with the same eighth-note pattern.

free; Calm - ly dream nor care nor grief mo - lest thee, That soft breast is all the world to
 rove; On life's o - cean though but dimly gleaming, Shines the starlight of a moth - er's

The vocal entry concludes with two lines of lyrics. The first line is "thee, That soft breast is all the world to thee." The second line is "love, Shines the starlight of a moth - er's love." The piano accompaniment continues with the same eighth-note pattern.

thee, That soft breast is all the world to thee.
 love, Shines the starlight of a moth - er's love.

*sym.**pia**pp*

FRIENDSHIP.

GLEE FOR MEN'S VOICES.....FROM THE GERMAN.

J. A. C. HEINROTH.

FIRST TENOR. *f* *ff*

Wouldst gain a friend? Put up thy gold! Wouldst gain a friend? Wouldst gain a

SECOND TENOR. *ff*

Wouldst gain a friend? Wouldst gain a friend? Put up thy gold! Wouldst gain a

FIRST BASS. *f* *ff*

Wouldst gain a friend? Put up thy gold!

SECOND BASS. *f* *ff*

Wouldst gain a friend? Put up thy gold!

f *ff*

ff *dolce* *mf*

friend? Put up thy gold! No gold a friend can buy— No gold a friend can buy; There's

ff *dolce* *mf*

friend? Put up thy gold! No gold a friend can buy— No gold a friend can buy; There's

ff *dolce* *mf*

Wouldst gain a friend? Put up thy gold! No gold a friend can buy— No gold a friend can buy; There's

ff *dolce* *mf*

Wouldst gain a friend? Put up thy gold! No gold a friend can buy— No gold a friend can buy There's

ff *dolce* *mf*

that more bright than brightest gold In friendship's sparkling eye— In friendship's sparkling eye, In friendship's sparkling eye.

that more bright than brightest gold In friendship's sparkling eye— In friendship's sparkling eye, In friendship's sparkling eye.

that more bright than brightest gold In friendship's sparkling eye— In friendship's sparkling eye, In friendship's sparkling eye.

that more bright than brightest gold In friendship's sparkling eye— In friendship's sparkling eye, In friendship's sparkling eye.

CANON, FOUR IN ONE.

COMPOSED BY BEETHOVEN.

Hal - le - lu - jah! Hal - le - lu - jah! A - - - men, A - men. - - -

SOPRANO.

ALTO.

TENOR.

BASS.

Hal - le - lu - jah! Hal - le - lu - jah! A - men, A -

Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! A - men - - A - men! A - men.

- men - - Hal - le - lu - jah! Hal - le - lu - jah! A - men - A - men.

A - men - - A - men - - Hal - le - lu - jah! A - - men A - men.

lu - jah! A - men - - A - - - men - - Hal - le - lu - jah! A - men.

HOME, SWEET HOME.

ARRANGED FOR THREE EQUAL VOICES.

'Mid pleasures and palaces, Tho' we may roam, Be it ev - er so humble, There's no place like
 'Mid pleasures and palaces, Tho' we may roam, Be it ev - er so humble, There's no place like
 'Mid pleasures and palaces, Tho' we may roam, Be it ev - er so humble, There's no place like
 home! A charm from the skies seems to hallow us there, Which seek thro' the world, is not met with else-
 home! A charm from the skies seems to hallow us there, Which seek thro' the world, is not met with else-
 home! A charm from the skies seems to hallow us there, Which seek thro' the world, is not met with else-
 where. Home! home! sweet, sweet home, There's no place like home, There's no place like home.
 where. Home! home! sweet, sweet home, There's no place like home, There's no place like home.
 where. home! sweet, sweet home, There's no place like home.

for. SECOND VERSE. *pp*

An ex - ile from home, Splendor dazzles in vain; Oh, give me my lowly thatched cottage again; The

An ex - ile from home, Splendor dazzles in vain; Oh, give me my lowly thatched cottage again; The

An ex - ile from home, Splendor dazzles in vain; Oh, give me my lowly thatched cottage again; The

birds singing gai - ly, that came at my call; Give me them with that peace of mind, dearer than all.

birds singing gai - ly, that came at my call; Give me them with that peace of mind, dearer than all.

birds singing gai - ly, that came at my call; Give me them with that peace of mind, dearer than all.

pia. *ad lib.*

Home! home! sweet, sweet home; There's no place like home, There's no place like home!

Home! home! sweet, sweet home! There's no place like home, There's no place like home!

home! sweet, sweet home! There's no place like home!

GLEE.—'HARK! THE LARK.'

DR. COOKE.

1st SOPRANO. *p*
 Hark! hark! the lark at heav'n's gate sings, Hark! hark! the
 TENOR. *p*
 Hark! hark! the lark at heav'n's gate sings, Hark! hark! the
 ALTO. *p*
 Hark! hark! the lark at heav'n's gate sings, Hark! hark! the
 BASS. *p*
 Hark! hark! the lark at heav'n's gate sings, Hark! hark! the
 ACCOMP'T. *p*
 76

f
 lark at heav'n's gate sings And Phœbus 'gins a - rise, - - His steeds - - to
f
 lark at heav'n's gate sings And Phœbus 'gins a - rise, His steeds to wa - ter at those
f
 lark at heav'n's gate sings, And Phœbus 'gins a - rise, - - - His steeds to
 lark at heav'n's gate sings, And Phœbus 'gins a - rise, His steeds to wa - - - ter
f

wa - ter at those springs On cha - lic'd flow'rs that lies; lies; 1st, 2nd,

springs On cha - - - lic'd flow'rs - - that lies; lies; 1st, 2nd,

wa - ter at those springs On cha - lic'd flow'rs that lies; lies; 1st, 2nd,

at those springs On chalic'd flow'rs that lies; lies; 1st, 2nd,

And wink - ing ma - ry - buds be - gin To ope their gold - en eyes, and wink - ing

And wink - ing ma - ry - buds - - be - gin To ope, - - be

And wink - ing ma - ry - buds be - gin - - To ope, wink - ing

And wink - ing ma - ry - buds - - be - gin - - To ope - - be

ma - ry - buds be - gin to ope their gold - en eyes: With ev - ery thing that

gin to ope - - - their gold - en eyes: that

ma - ry - buds be - gin to ope their gold - - en eyes:

gin to ope - - - their gold - - en eyes:

100

CHORUS OF CREDITORS. [ABON HASSAN.]

C. M. VON WEBER.

1st TENOR. Pay, pay, pay! We will no longer wait, Sir, Pay, pay, Sir,

2d TENOR. Pay, pay, pay! We will no longer wait, Sir, Pay, pay, Sir,

BASS. Pay, pay, pay! We will no longer wait, Sir, We sold you cheap, we say, Sir, Aye,

ACCOMP'T. *ff*

Pay, pay, we sold you cheap we say, Sir, Aye at the lowest rate, Aye,

Pay, pay, we sold you cheap we say, Sir, Aye, at the lowest rate, Aye,

at the lowest rate, We sold you cheap we say, Sir, Aye, at the lowest rate, Aye,

at the lowest rate, Pay, pay, Sir, Pay, pay, we

at the lowest rate Pay, pay, Sir, Pay, pay, we

at the lowest rate, We sold you cheap we say, Sir, Aye at the lowest rate, We

sold you cheap we say Sir, Aye at the lowest rate, *ff* Pay, pay, pay, Pay, pay, pay.
 sold you cheap we say Sir, Aye at the lowest rate *ff* Pay, pay, pay, Pay, pay, pay.
 sold you cheap we say Sir, Aye at the lowest rate, *ff* Pay, pay, pay, Pay, pay, pay.

The score features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are repeated three times, with the piano part providing harmonic support. The final phrase 'Pay, pay, pay' is marked with a fortissimo (*ff*) dynamic and accents.

SELECT PIECES FOR THE ORGAN. No. 3.

COMPOSED BY RINCK.

SWELL.
 Op. & St. DIAP.
 Adagio.
 CHOIR.
 STOP DIAP.

The organ piece is in B-flat major and 2/4 time. It is marked 'Adagio.' and includes instructions for 'SWELL.' and 'Op. & St. DIAP.' for the first system, and 'CHOIR.' and 'STOP DIAP.' for the second system. The score is written for a four-manual organ with two staves per manual. The piece features a variety of organ textures, including chords, arpeggios, and melodic lines, with a final cadence in the fourth system.

SONATINA. NO. I. [EDUCATIONAL.]

COMPOSED BY IGNACE PLEYEL.

VIOLIN,
OR
FLUTE.PIANO
FORTE.

f *p*

Allegro Moderato

4 2 1 x 3 2 1 2 3 1 1 1 1 3 2 1 2 3 1 1 1

f x 1 2 4 *p*

Flute 8va. *f loco.*

x 3 3 2 2 1 4 2 3 1 2 x 3 1 2 x 4 2 1 x

2 4 1 4 1 2 1 x 4 x 1 2 3 x 1 2 4

p

3 1 4

1 4 2 3 1 2 1 x 2 3 1 4

Flute 8va. *loco.*

3 2 1 x 1 2 4 3 2 1 x 2 1 4 3 2 1 x 3

2 3 4 4 2 1 2 3 1 2 3 1 2 3 1 2 3

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a three-part setting for Soprano, Alto, and Tenor. The score is written in 2/4 time and consists of 16 measures. The Soprano part (top staff) begins with a trill on the first measure, followed by a series of eighth and quarter notes. The Alto part (middle staff) features a melodic line with various ornaments and a final double bar line. The Tenor part (bottom staff) includes dynamic markings such as *p* (piano), *sf* (sforzando), and *f* (forte), along with fingerings and a final double bar line. The score is presented on a single page with a large bracket on the left side indicating the three parts.

The musical score for 'The Rose Tree' is presented in three staves. The first staff is a single melodic line in treble clef. The second and third staves are grouped by a brace on the left, indicating a piano accompaniment. The second staff is in treble clef and the third is in bass clef. The music is in 3/4 time, as indicated by the '3' over the first note of the piano part. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-4 above or below notes. Some notes are marked with an 'x', possibly indicating a specific performance technique or a correction. The piece concludes with a final cadence in the piano part.

This musical score is for the waltz 'The Merry Widow' by Franz Lehár. It is arranged for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and fingerings. A forte (f) dynamic marking is present at the end of the piece. The Alto staff includes specific fingerings and a '1 x' marking, likely indicating a breath or articulation point. The Bass staff features a forte (f) dynamic marking towards the end.

The image shows a musical score for 'The Swan' from 'The Nutcracker'. It consists of three staves. The top two staves are for the piano, marked with a 'p' dynamic. The bottom staff is for the cello, marked with a 'p' dynamic. The music is in 3/4 time and features a melody with a descending scale and a rising scale. The piano part includes a trill and a grace note. The cello part includes a trill and a grace note. The score is written in a single system.

A musical score for the song "The Rose Tree". The score is written for three parts: Treble, Alto, and Bass. The Treble part is on a single staff, the Alto part is on a single staff, and the Bass part is on a single staff. The music is in 4/4 time and features a key signature of one flat (B-flat). The Treble part begins with a treble clef and a key signature of one flat. The Alto part begins with an alto clef and a key signature of one flat. The Bass part begins with a bass clef and a key signature of one flat. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics "The Rose Tree" are written below the Bass part. The score is divided into four measures by vertical bar lines. The first measure contains the lyrics "The Rose Tree", the second measure contains "The Rose Tree", the third measure contains "The Rose Tree", and the fourth measure contains "The Rose Tree".

First system of music. The piano part is in 2/4 time, featuring a trill (tr) on the first staff and a series of chords and single notes on the second staff. The violin part is in 2/4 time, featuring a trill (tr) on the first staff and a series of eighth and sixteenth notes on the second staff. The key signature has one flat (B-flat). Dynamics include *p* (piano) and *f* (forte). Fingerings are indicated by numbers 1-4. There are also 'x' marks indicating specific notes or techniques.

Second system of music, marked **ADAGIO**. The piano part is in 3/4 time, featuring a trill (tr) on the first staff and a series of chords and single notes on the second staff. The violin part is in 3/4 time, featuring a trill (tr) on the first staff and a series of eighth and sixteenth notes on the second staff. The key signature has one flat (B-flat). Dynamics include *dol.* (dolce), *f* (forte), and *sf* (sforzando). Fingerings are indicated by numbers 1-4. There are also 'x' marks indicating specific notes or techniques.

Third system of music. The piano part is in 3/4 time, featuring a trill (tr) on the first staff and a series of chords and single notes on the second staff. The violin part is in 3/4 time, featuring a trill (tr) on the first staff and a series of eighth and sixteenth notes on the second staff. The key signature has one flat (B-flat). Dynamics include *dol.* (dolce) and *sf* (sforzando). Fingerings are indicated by numbers 1-4. There are also 'x' marks indicating specific notes or techniques.

Fourth system of music. The piano part is in 3/4 time, featuring a trill (tr) on the first staff and a series of chords and single notes on the second staff. The violin part is in 3/4 time, featuring a trill (tr) on the first staff and a series of eighth and sixteenth notes on the second staff. The key signature has one flat (B-flat). Dynamics include *sf* (sforzando). Fingerings are indicated by numbers 1-4. There are also 'x' marks indicating specific notes or techniques.

Fifth system of music. The piano part is in 3/4 time, featuring a trill (tr) on the first staff and a series of chords and single notes on the second staff. The violin part is in 3/4 time, featuring a trill (tr) on the first staff and a series of eighth and sixteenth notes on the second staff. The key signature has one flat (B-flat). Dynamics include *rf* (ritardando forte). Fingerings are indicated by numbers 1-4. There are also 'x' marks indicating specific notes or techniques.

Flute, 8va higher.

Allegro.

RONDO.

Flute loco.

p *sf*
Flute 8va.

Flute Tacet.

rf

Flute 8va.

Flute with Piano Forte.

f

tr

Flute.

p

1 x 3 x 2 x 1 x

Flute with Piano Forte.

Flute.

f

1 2 1 2 1 2 1 2 1 2 x 1 1

Flute with Piano Forte.

f

x 1 2 x 1 2 3 4 2 x 2 4 1 2 x 1 2 3 4 3 x 2 4 1 2 x 4 1

f 4 3 2 1 x 2 1 x 2 4 x 4 1 4 3 2 1 x 2 1 x 2 4 x 4 1

DUETT.—'HOW LOVELY, HOW TRANQUIL.'

WORDS TRANSLATED FROM THE GERMAN, BY C. T. BROOKS, FOR THIS WORK...MUSIC BY CARL KELLER.

SOPRANO. *p* How love - ly, how tran - quil, the si - lence of night, When

TENOR. *p* How love - ly, how tran - quil, the si - lence of night,

PIANO FORTE *p*

stars shed a glo - ry e - ter - nal - ly bright. *f* Blest hour!

When stars shed a glory e - ter - nal - ly bright. *f* Blest hour! when the

when the spirit is lift - ed heavenward, home - - - ward, by some mysterious pow'r; Aye, homeward by

spir - it is lift - ed heavenward, home - ward, by some myste - - rious pow'r; Aye, homeward by

p some mys - terious power. *f* The solemn night, se - rene - ly bright, bids passion

p some myste - rious power. *f* The si - lent night, se - rene - ly bright, bids passion

slumber; It charms away all sorrow, and heals the troubled breast. All hail, sa - cred

slumber; It charms away all sorrow, and heals the troubled breast. hail

si - lence, blessed balm of the spi - - rit, thy presence is rap - ture, a calm, holy

si - lence, blessed balm of the spi - - rit, thy presence, thy presence breathes

rapture, dear to the soul, a calm holy rapture, dear to the soul. Yes, ho - - - li - est

rapture, dear to the soul, a calm holy rapture, dear to the soul. Yes,

si - lence, thy ma - gic brings rap - ture and peace to the soul.

si - lence, brings rap - ture and peace to the soul.

pp mf f p ppp dim. ppp dim. ppp

GLEE, — 'THE MAY FLY.'

DR. CALLCOTT.

1st SOPRANO

2d SOPRANO.

ALLEGRETTO.

88 = ♩
ACCOMP'T.

p

Poor in - sect ! Poor in - sect ! What a lit - tle day,

p

Poor in - sect ! Poor in - sect ! What a lit - tle day,

p

Poor in - sect ! Poor in - sect ! What a lit - tle

what a lit - tle day of sun - ny bliss is thine, what a day of sun-ny

what a lit - tle day of sun - ny bliss is thine, what a day of sun-ny

day, what a lit - tle day, what a lit - tle day of sunny

f

bliss is thine ! And yet thou spread'st thy light wings gay, and yet thou spread'st thy light wings

f

bliss is thine ! And yet thou spread'st thy light wings gay, and yet thou spread'st thy light wings

f

bliss is thine ! And yet thou spread'st thy light wings gay, and yet thou spread'st thy light wings

gay, And bid'st them spreading shine, and bid'st them spread - ing

gay, And bid'st them spreading shine, and bid'st them spread - ing

gay, And bid'st them spread - - - - - ing shine, and bid'st them

spreading shine, shine. Thou humm'st thy short and bu - sy tune, *p*

spreading shine, shine. Thou *p*

spreading shine. shine. Thou humm'st - - - - - thy tune, Thou *cres.*

Un - mind - ful of the blast, un - mind - ful of the *cres.*

humm'st thy short and bu - sy tune, Un - mind - ful of the *cres.*

humm'st - - - - - thy tune, un - mind - ful of the blast. *f* *p*

blast, un - mind - ful of the blast, And care - less, while 'tis burn - ing noon, and *f* *p*

blast, un - mind - ful of the blast, And care - less, while 'tis burn - ing noon, and *f* *p* *p*

un - mind - ful of the blast, And care - less, while 'tis

care - less, while 'tis burn - ing noon, How short that noon has past !

care - less, while 'tis burn - ing noon, How short that noon has past ! and care - less, while 'tis

burn - ing noon, How short that noon has past ! And

And care - less while 'tis burn - ing noon, How short, how short that

burn - ing noon, And care - less while 'tis burn - ing noon, How short, how short that

care - less, while 'tis burn - ing noon, How short, how short that

noon has past ! A shower would lay, would lay thy beau - - ty

noon has past ! A shower would lay, would lay thy beau - - ty

noon has past ! A shower would lay thy beau - - - - - ty

low, A shower would lay, would lay thy beau - - ty low, The

low, A shower would lay, would lay thy beau - - ty low.

low, A shower would lay thy beau - - - - - ty low.

dew of twilight be - - - thy storm of des - - ti - ny.

thy storm of

The tor - rent of thy o - - ver - throw, the tor - rent of thy

The tor - - rent of thy o - - ver - throw, thy storm of des - - ti - - ny.

des - - ti - ny, thy storm of des - - ti - - ny.

o - - ver - throw, the tor - - rent of thy o - - ver - throw, thy storm of des - - ti - - ny.

p Then, then, in - - sect, then, then, in - - sect, spread thy shin - ing

p Then, then, in - - sect, then, then, in - - sect, spread thy shin - ing

p Then, then, in - - sect, then, then, in - - sect,

wing, spread thy shin - ing wing, Hum on thy bu - - - sy

wing, spread thy shin - ing wing, Hum on thy bu - - - sy

spread thy shin - - ing wing, spread thy shin - ing wing, Hum

lay, hum on thy bu - sy lay, *f* For man, like thee, has but his

lay, hum on thy bu - sy lay, *f* For man, like thee, has but his

on thy bu - - sy lay, thy bu - sy lay, *mez.* For man, like thee, has but his

spring, For man, like thee, has but his spring; Like thine, it fades a - - - -

spring, For man, like thee, has but his spring; Like thine, it fades a - - - -

spring, For man, like thee, has but his spring; Like thine, it fades a - - - -

way. For man, like thee, has

way. For man, like thee, has but his spring, For man, like thee, has

way. For man, like thee, has but his spring, has

but his spring? Like thine, Like thine it fades a - - - - way.

but his spring; Like thine, Like thine it fades a - - - - way.

but his spring; Like thine, Like thine it fades a - - - - way.

H A R V E S T S O N G .

GLEE.....FOR MEN'S VOICES.....WORDS FROM THE GERMAN.....MUSIC BY J. C. HEINWORTH.

1ST TENOR. *p* Autumn winds are sighing; Summer glories dying; Harvest time is nigh: Cooler breezes *f*

2^D TENOR. *p* Autumn winds are sighing; Summer glories dying; Harvest time is nigh: Cooler breezes *f*

1ST BASS. *p* Autumn winds are sighing; Summer glories dying; Harvest time is nigh: *f*

2^D BASS. *p* Autumn winds are sighing; Summer glories dying; Harvest time is nigh; *f*

PIANO FORTE. *p* Autumn winds are sighing; Summer glories dying; Harvest time is nigh: *f*

quiver - ing, 'Thro' the pine groves shiver - ing, Sweep the troubled sky, Sweep the troubled, troubled sky. *cres. f mf*

quiver - ing, 'Thro' the pine groves shiver - ing, Sweep the troubled sky, Sweep the troubled, troubled sky. *cres. f mf*

Cooler breezes quivering, 'Thro' the pine, &c. Sweep the troubled sky, Sweep the troubled, troubled sky. *p cres. f mf*

Cooler breezes quivering, 'Thro' the pine, &c. Sweep the troubled sky, Sweep the troubled, troubled sky. *p cres. f mf*

2
See the fields, how yellow!
Clusters bright and mellow,
Gleam on every hill!
Nectar fills the fountains,
Crowns the sunny mountains,
Runs in every rill,
Runs in every, every rill.

VOL. I.

3
Now the lads are springing;
Maidens blithe are singing;
Swells the harvest strain;
Every field rejoices;
Thousand thankful voices
Mingle on the plain,
Mingle, mingle on the plain.

13

4
Then when day declineth,
When the mild moon shineth,
Tabors sweetly sound;
Music softly sounding,
Fairy feet are bounding,
O'er the moonlit ground,
O'er the moonlit, moonlit ground

LOVELY ROSE.

NEWLY ARRANGED, EXPRESSLY FOR THIS WORK.

ALLEGRETTO.

Of late so brightly glowing, Lovely rose; We

here beheld thee growing, Lovely rose, Thou seem'st some angel's care. Summer's breath was warm a-

round thee; Summer's beam with beauty crown'd thee, So sweetly fair. Thou seem'st some an - gel's

care. Summer's breath was warm around thee; Summer's beam with beauty crown'd thee, So sweetly

fair.

The blast too rudely blowing,	Alas! hath laid thee low.	No fresh'ning dew of morning,	To thee shall day restore.
Lovely rose,	Now amid thy native bed,	Lovely rose,	Zephyrs soft, that late caress'd thee;
Thy tender form o'erthrowing,	Envious weeds with branches spread,	Thy infant buds adorning,	Evening smiles, that parting bless'd thee;
Lovely rose,	Unkindly grow.	Lovely rose,	Return no more.

THE HERMITAGE.

THE WORDS IMITATED FROM THE GERMAN.....MUSIC BY C. L. DROBISCH.

60 = ♩
ADAGIO.

Hail! a - bode of sa - cred qui - et, Deep em - bo - som'd in the glen, Far es -

trang'd from madd'ning ri - ot, And the bu - sy hum of men. Those who

woo fair Wis - dom, meet her Mu - sing these wild scenes a - mong; Here her gifts ap - pear far sweet - er, Than where

thou - sand vo - t'ries throng. When the ills of for - tune grieve us, When her short - lived fa - vours flee, When the

hol - low - heart - ed leave us, Oh! how sweet to fly to thee!

cres. *dim.* *p*

quasi recit.
D.S.

tempo 1.

THE SHEPHERD'S FAREWELL.

WORDS TRANSLATED FROM THE GERMAN OF GOETHE, FOR THIS WORK, BY CHARLES T. BROOKS.

MUSIC COMPOSED BY FRANZ HÜNTEN.

pp *legato.*

perdendosi sempre.

Farewell to the sunny green mountains, Farewell to each shady soft plain; Fare-

well, ye cool, sil - ve - ry fountains, I never may see you a - gain. No more may I greet you, gay

p *sf* *p*

mea - - - dows, All glittering in morning's gold beam; - - - No lon - ger be - hold the soft

sha - - - dows, Nor twi - - - light's lin - - ger - ing beam. *perdendosi sempre.*

Fond flock must I leave you forever?
And guide you, and guard you no more?
My heart whispers bitterly—never—
Our sweet sunny rambles are o'er.

Farewell, then, ye sunny green mountains;
Farewell to each shady soft plain;
Farewell ye cool silvery fountains,
I ne'er may see you again!

OVERTURE
TO MARTINI'S OPERA OF LA COSA RARA.

THE THREE OPENING MEASURES, AND THE FIVE CONCLUDING ONES, ARE ADDED TO THE ORIGINAL COPY.

MAESTOSO. ALLEGRO, NON MOLTO.

ff *rall.* *p* *f* *p* *pp* *cres.* *f* *p* *f* *sf* *sf* *sf*

This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *sf* (sforzando) to *pp* (pianissimo), with *ff* (fortissimo) also appearing. Performance markings include *8va.* (octave up), *8* (octave down), *ped.* (pedal), *dol. p* (dolce piano), *p* (piano), *sf* (sforzando), and *8va. alta.* (high octave). The notation is written in a style typical of early 20th-century musical publications.

sf *sf* *ff* *pp* *8va.* *8*

f *ff*

ff *ff*

ff

ff

dol. p *ped.* *** *p* *dol. p*

8va. alta. *DOL. P.* *dol. p.*

sf *p* *sf* *p* *p* *sf* *p* *p*

This page contains six systems of musical notation for piano, arranged in three pairs. Each system consists of a grand staff (treble and bass clefs) and a single bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system features a grand staff with a treble clef and a bass clef. The bass staff has a treble clef. Dynamics include *pp* (pianissimo) and *ped.* (pedal). A *cres.* (crescendo) marking is present. The key signature has one flat (B-flat).

System 2: The second system features a grand staff with a treble clef and a bass clef. The bass staff has a treble clef. Dynamics include *f* (forte) and *ff* (fortissimo). A *** (asterisk) marking is present. The key signature has one flat (B-flat).

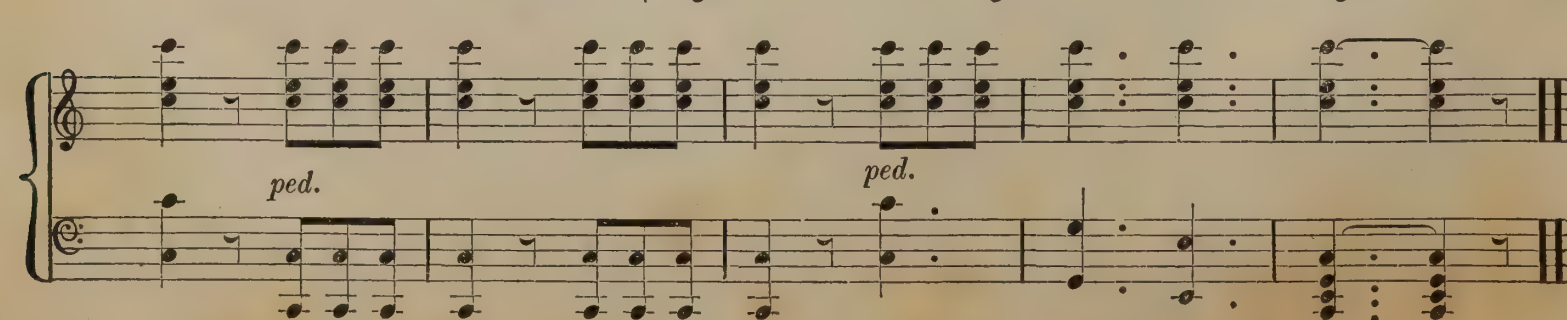
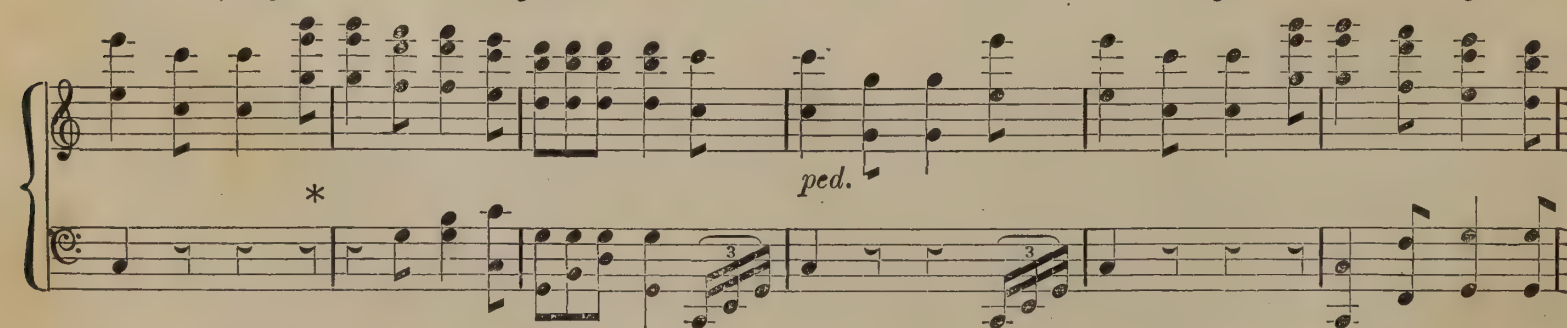
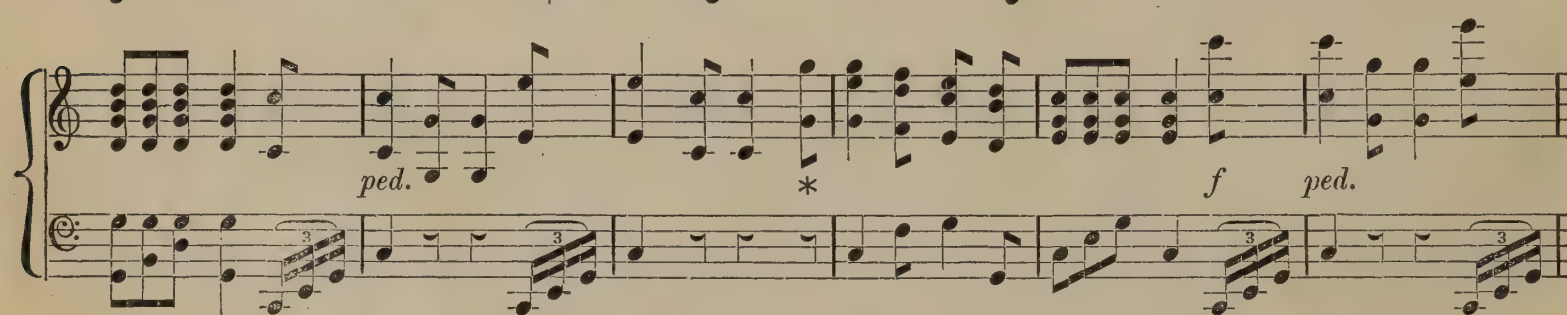
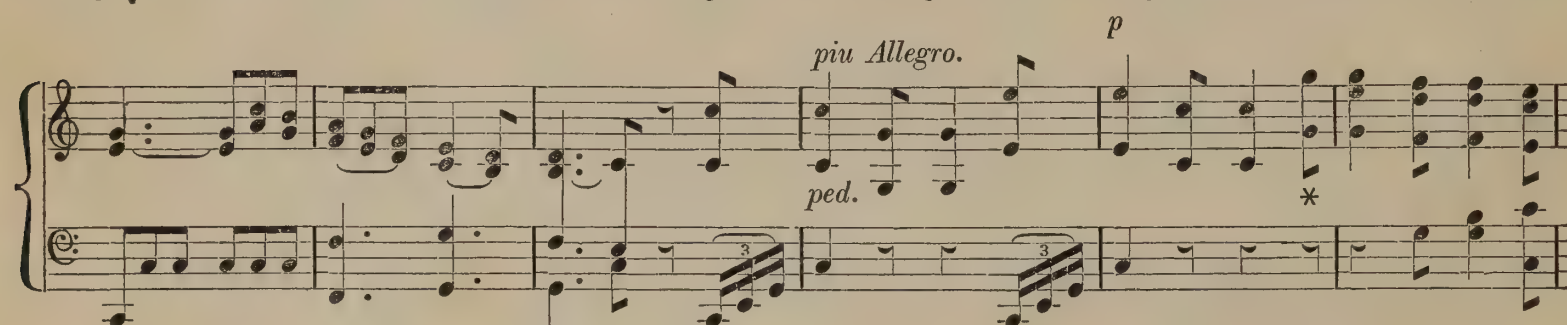
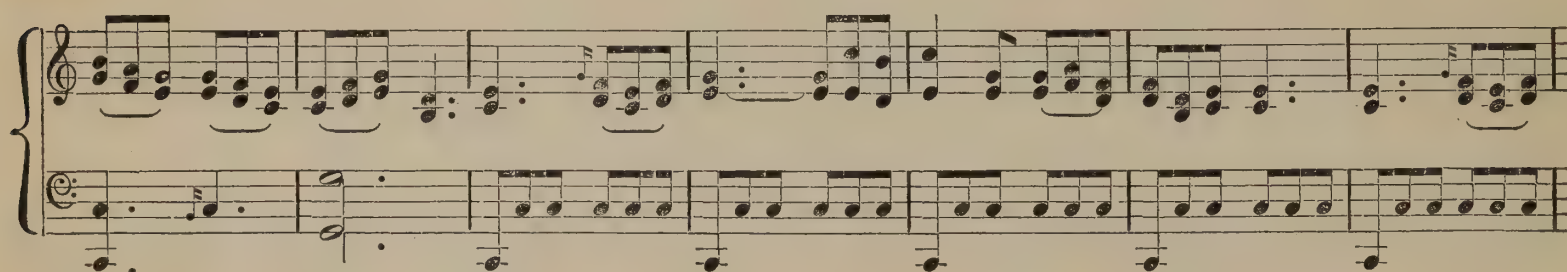
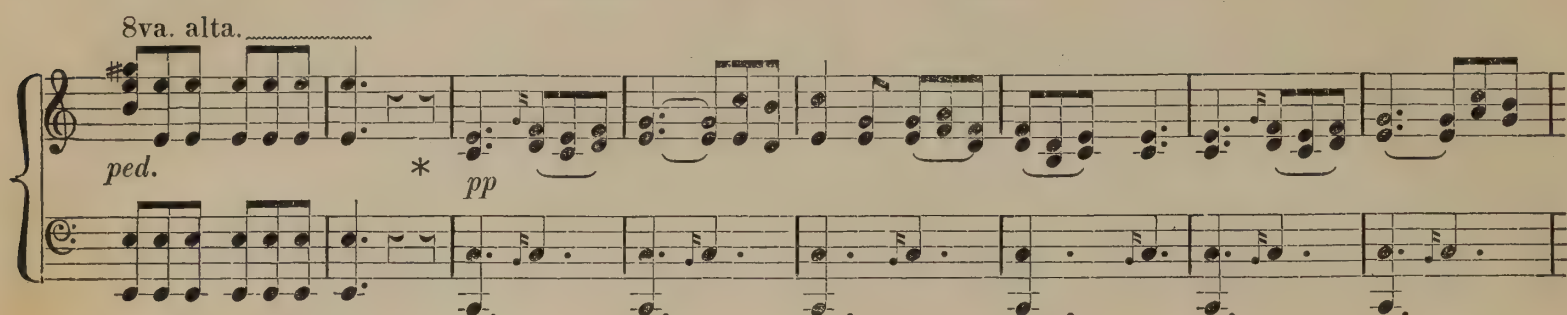
System 3: The third system features a grand staff with a treble clef and a bass clef. The bass staff has a treble clef. The key signature has one sharp (F-sharp).

System 4: The fourth system features a grand staff with a treble clef and a bass clef. The bass staff has a treble clef. The key signature has one sharp (F-sharp).

System 5: The fifth system features a grand staff with a treble clef and a bass clef. The bass staff has a treble clef. Dynamics include *pp* (pianissimo) and *ped.* (pedal). A *cres.* (crescendo) marking is present. The key signature has one sharp (F-sharp).

System 6: The sixth system features a grand staff with a treble clef and a bass clef. The bass staff has a treble clef. Dynamics include *f* (forte) and *ff* (fortissimo). A *** (asterisk) marking is present. The key signature has one sharp (F-sharp).

System 7: The seventh system features a grand staff with a treble clef and a bass clef. The bass staff has a treble clef. The key signature has one sharp (F-sharp).



WALTZ.

COMPOSED BY J. A. KELLER, PROFESSOR IN THE BOSTON ACADEMY OF MUSIC.

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). The score is divided into several systems, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

System 1: The first system begins with a treble staff containing a triplet of eighth notes. The bass staff has a *ped.* (pedal) marking. The key signature changes to two flats (B-flat and E-flat) in the second measure.

System 2: The second system continues the melody. The bass staff has a *ped.* marking. The key signature changes back to one flat (B-flat) in the fourth measure. The system ends with a *fz* (forzando) marking.

System 3: The third system features a *fz* marking in the treble staff. The bass staff has a *ped.* marking. The key signature changes to two flats (B-flat and E-flat) in the fourth measure.

System 4: The fourth system includes a *ten.* (tension) marking in the treble staff. The bass staff has a *ped.* marking. The key signature changes to one flat (B-flat) in the fourth measure.

System 5: The fifth system is marked **TRIO.** and *dolce.* (dolce). It features a triplet of eighth notes in the treble staff. The bass staff has a *ped.* marking. The key signature changes to two flats (B-flat and E-flat) in the fourth measure. The system ends with a *cres.* (crescendo) marking.

System 6: The sixth system is marked **FINE.** and *ped.*. The treble staff has a triplet of eighth notes. The bass staff has a *ped.* marking. The key signature changes to two flats (B-flat and E-flat) in the fourth measure.

System 7: The seventh system includes a *ped.* marking in the bass staff. The key signature changes to one flat (B-flat) in the fourth measure. The system ends with a *D. C.* (Da Capo) marking.

MAY SONG, — 'HAIL! THOU MERRY MONTH OF MAY.'

FOR TWO VOICES.....COMPOSED BY C. M. VON WEBER.

ALLEGRETTO.

f Hail! all hail! thou mer-ry month of May! *p* We will has-ten to the

f Hail! all hail! thou mer-ry month of May! *p* We will has-ten to the

f woods a-way, Among the flow'rs so sweet and gay, *p* Then a-way to hail the merry, merry May, The

f woods a-way, Among the flow'rs so sweet and gay, *p* Then a-way to hail the merry, merry May, The

f mer-ry mer-ry May. Then a-way, to hail the mer-ry, mer-ry month of May.

f mer-ry mer-ry May. Then a-way, to hail the mer-ry, mer-ry month of May.

f *ped.*

p
Hark! hark! hark! To hail the month of May, How the songsters warble on each spray! And

p
Hark! hark! hark! To hail the month of May, How the songsters warble on each spray! And

f *p*
we will be as blithe as they, Then a - way, to hail the mer-ry, mer-ry May, The

f *p*
we will be as blithe as they, Then a - way, to hail the mer-ry, mer-ry May, The

f *p*
mer - ry, mer - ry May, Then a - way, to hail the mer - ry, mer - ry month of May,

f
mer - ry, mer - ry May, Then a - way, to hail the mer - ry, mer - ry month of May.

f *ped.*

Detailed description: This is a musical score for a song. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are written below the vocal line. The music is in 4/4 time. The key signature has one flat (B-flat). The score includes dynamic markings: *p* (piano), *f* (forte), and *ped.* (pedal). The lyrics are: "Hark! hark! hark! To hail the month of May, How the songsters warble on each spray! And", "we will be as blithe as they, Then a - way, to hail the mer-ry, mer-ry May, The", "mer - ry, mer - ry May, Then a - way, to hail the mer - ry, mer - ry month of May,". The piano accompaniment features chords and moving lines in both hands.

THE SABBATH BELL.

MUSIC BY NEUKOMM.....ARRANGED AS A DUETT, TRIO OR CHORUS.

LARGHETTO.

p Choir. *dul.*

1st SOPRANO: *p* *mf* *p*

1. The Sabbath bell, so full and swelling, Whose rich vi - brations greet the ear, To me in solemn

2d SOPRANO: *p* *mf* *p*

1. The Sabbath bell, so full and swelling, Whose rich vi - brations greet the ear, To me in solemn

BASS: *p* *mf* *p*

1. The Sabbath bell, so full and swelling, Whose rich vi - brations greet the ear, To me in solemn

mf

note seems telling, Of faith, of hope, of heaven near; My heart with ho - ly joy is bounding, From

mf

note seems telling, Of faith, of hope, of heaven near; My heart with ho - ly joy is bounding, From

mf

note seems telling, Of faith, of hope, of heaven near; My heart with ho - ly joy is bounding, From

mf

earth my thoughts are on the wing, Whene'er the welcome call is sounding, That bids me join the

earth my thoughts are on the wing, Whene'er the welcome call is sounding, That bids me join the

earth my thoughts are on the wing, Whene'er the welcome call is sounding, That bids me join the

choir and sing; Whene'er the welcome call is sounding, That bids me join the choir and sing.

choir and sing; Whene'er the welcome call is sounding, That bids me join the choir and sing.

choir and sing; Whene'er the call is sounding, That bids me join the choir and sing.

And while I hear the organ pealing,
 And raptured voices shouting praise,
 While round the holy altar kneeling,
 The tranquil eye of prayer I raise,
 Sweet dews of heaven seem o'er me falling,
 Subduing all my soul to love;
 I seem to hear some seraph calling,
 To bid me join the choir above.

TERZETTO.

FROM A MISERERE, COMPOSED BY SARTI, WITH ENGLISH WORDS ADAPTED TO IT BY SHIELD.

The image shows a musical score for the song "The Rose Tree". It consists of five staves. The first three staves are for vocal parts: Soprano (Soprano), Alto (Alto), and Tenor (Tenor). The fourth and fifth staves are for piano accompaniment, with the piano part on the fourth staff and the bass part on the fifth staff. The key signature is one sharp (F#) and the time signature is 3/4. The music is in common time (C). The piano part features a melody in the right hand and a bass line in the left hand. The lyrics are written below the piano part.

Heard you not his spirit singing? Hark! his passing bell is ringing,

Heard you not his spirit singing? Hark! his passing bell is ringing,

How loved the good, whom

How loved the good, whom saints and an - gels love. Soon will he tune his

How loved the good, whom saints and an - gels love. Soon will he tune his

saints, whom saints and an - gels love. Soon will he tune his harp - - - in

cres.

harp - - - in choirs a - - - bove. There, with

harp - - - in choirs a - - - bove.

choirs, - - in choirs a - - - bove.

f *p* *f*

har - monies that heaven can hear - - - de - - lighted, Soothing past pains - - - - -

with harmo-

f *p*

meet him,

nies that heaven can hear de - lighted, meet him,

Cher - ub and Ser - aph meet him, Martyr and prophet

f *p* *f* *p*

d

greet him, Melting strains ease his pains, on him rise, Soaring thro' the

greet him, melt - - - ing, sooth - - ing, sooth - ing pains,

greet him, Then with harmonies that heaven can hear delight - ed, Soothing pains,

f *p*

vault - - - - - ed skies. Sooth - - - - ing

Soothing pains by new-born raptures well re - quited, Sooth - - - - ing

Soothing pains by new-born raptures well re - quited, Sooth - - - - ing

pains, past pains and grief.

pains, past pains and grief.

pains, past pains and grief.

f

Hear you not his spirit sing - - ing? He whose passing bell is ring - - ing.

Hear you not his spirit sing - - ing? He whose passing bell is ring - - ing.

The first system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves have a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with a treble and bass clef, also in one sharp. The lyrics are: "Hear you not his spirit sing - - ing? He whose passing bell is ring - - ing." The music is in common time (C).

Melting strains, ease his pains; See him rise, see him rise, Soaring

Melting strains, ease his pains; See him rise, Soar - ing

How loved the good whom saints and an - - gels love, See him rise, see

The second system of the musical score. It continues with the same vocal and piano parts. The lyrics are: "Melting strains, ease his pains; See him rise, see him rise, Soaring" and "Melting strains, ease his pains; See him rise, Soar - ing". The third line of the system has the lyrics: "How loved the good whom saints and an - - gels love, See him rise, see".

thro' vaulted skies, Light in streams of glo - ry beams.

sing - - - ing, de - - lighted, in streams of glo - - - ry beams.

see him soaring thro' the vaulted skies, in streams of glo - - - ry beams,

The third system of the musical score. It concludes the piece. The lyrics are: "thro' vaulted skies, Light in streams of glo - ry beams." and "sing - - - ing, de - - lighted, in streams of glo - - - ry beams." The final line of the system has the lyrics: "see him soaring thro' the vaulted skies, in streams of glo - - - ry beams,". The piano accompaniment ends with a *p* (piano) marking.

'A ROSY CROWN WE TWINE FOR THEE.'

WORDS FROM THE GERMAN.....MUSIC BY C. M. VON WEBER.

p *f*

A ro - sy crown we

twine for thee, Of Flora's rich - est treasure; We lead thee on, with joy and glee A -

f *p* *f*

-mid our youthful plea - sure. Take, oh! take the ro - sy the ro - sy crown

p *f*

p Flo - ra's rich - est trea - sure, Flo - - ra's rich - est trea - - sure.

p *f*

Coro.

Take, oh! take the ro - - sy the ro - sy crown, *p* Flo - ra's richest

Coro.

Take, oh! take the ro - - sy the ro - sy crown, *p* Flo - ra's richest

trea - sure, *f* Flo - ra's rich - est trea - sure.

trea - sure, *f* Flo - ra's rich - est trea - sure.

We bade the fairest flow'rs that blow,
 Their varied tribute render ;
 To shine above that brow of snow,
 With soft and lovely splendor.
 Take, oh! take, &c.

Then wear, dear maid, the wreath we twine,
Thy fairy ringlets shading;
And be its charms the types of thine,
In all except in fading.
Take, oh! take, &c.

'I SAW AT MORNING THE SUN ARISE.'

WORDS FROM THE GERMAN.....MUSIC BY C. M. VON WEBER.

MODERATO.

I saw at morn-ing the sun a - rise, I saw him gild - ing the eastern
skies. I saw at evening his golden glow, I saw him smiling when sinking
low. I saw him smiling, when sinking low.

Ah! such I thought me, is virtue's way,
More bright and brighter to perfect day;

And when life's journey at length is done,
She sinks to rest like th' evening sun.

ROUND.—'WİNDE, GENTLE EVERGREEN.'

DR. WILLIAM HAYES.

Winde, gentle ev - er - green, to form a shade A - round the tomb where Sophocles is laid.
Sweet i - vy, winde thy boughs, and in - ter - twine With blush - ing ro - ses and the clustering vine.
Thus shall thy last - ing leaves, with beauties hung, Prove grate - ful em - blems of the lays he sung.

PASTORALE.

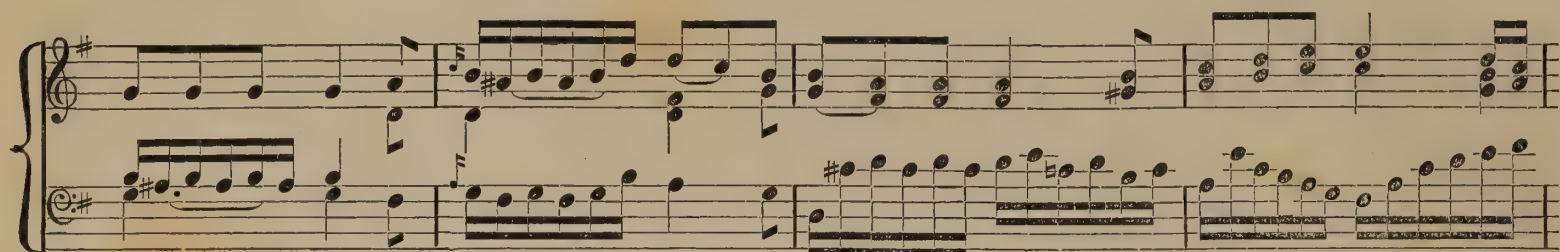
COMPOSED BY HAYDN.....FROM HIS ŒUVRE 4 LE.

ALLEGRETTO
INNOCENTE.

The musical score is written for piano and consists of six systems of music. Each system is written for two staves (treble and bass clef). The key signature is G major (one sharp, F#). The time signature is 6/8. The tempo is marked 'ALLEGRETTO INNOCENTE'. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, and dynamic markings (p, f, cres.). The first system starts with a treble clef and a key signature of one sharp (F#). The second system has a first ending (1st.) and a second ending (2d.). The third system has a first ending (1st.) and a second ending (2d.). The fourth system has a first ending (1st.) and a second ending (2d.). The fifth system has a first ending (1st.) and a second ending (2d.). The sixth system has a first ending (1st.) and a second ending (2d.).



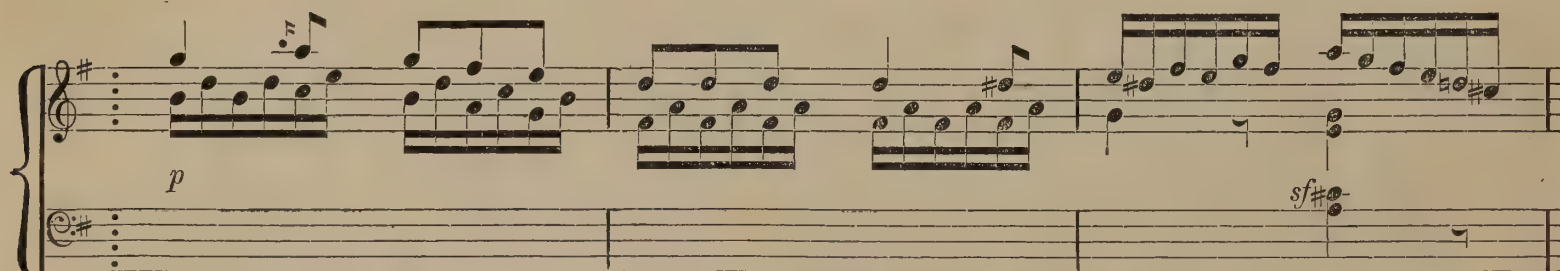
First system of musical notation. The treble clef staff begins with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with slurs and ties, followed by a first ending bracket labeled "1st." and a second ending bracket labeled "2d.". The bass clef staff starts with a forte dynamic (*sf*) and a diminuendo marking (*dim.*), then continues with a melodic line. A forte dynamic (*f*) appears later in the system.




Second system of musical notation. The treble clef staff continues the melodic line with various note values and slurs. The bass clef staff features a complex accompaniment with many sixteenth and thirty-second notes, creating a dense texture.



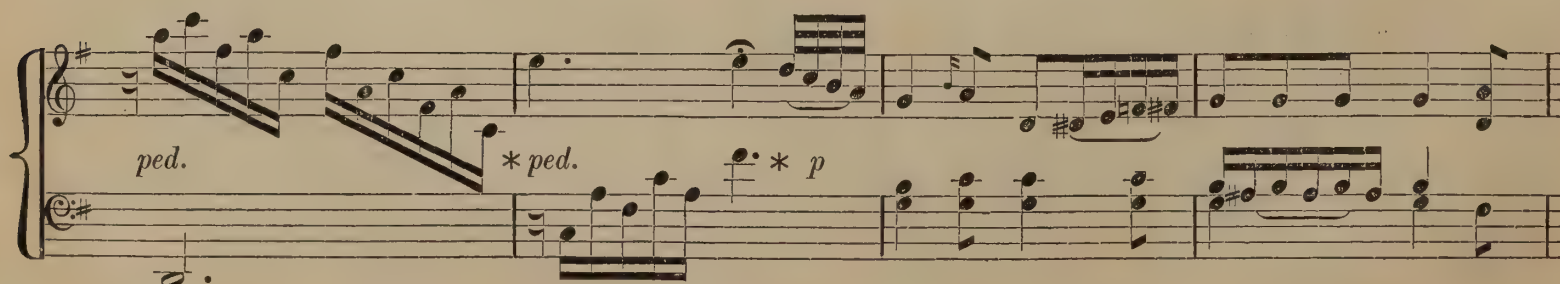
Third system of musical notation. The treble clef staff includes a first ending bracket labeled "1st." and a second ending bracket labeled "2d.". The bass clef staff has a melodic line with some slurs and a final measure with a double bar line.



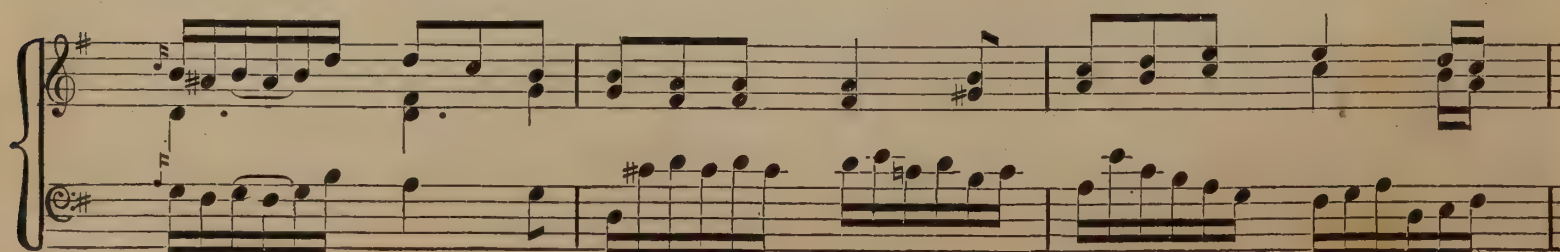
Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff begins with a piano dynamic (*p*) and ends with a forte dynamic (*sf*) and a sharp sign (#).



Fifth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff has a complex accompaniment with many sixteenth and thirty-second notes.



Sixth system of musical notation. The treble clef staff begins with a pedaling marking (*ped.*) and a first ending bracket labeled "* ped.". The bass clef staff starts with a piano dynamic (*p*) and includes a melodic line with slurs.



Seventh system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a complex accompaniment with many sixteenth and thirty-second notes.

First system of musical notation, measures 1-4. The key signature is one sharp (F#). The first two measures are marked with a bracket and "1st.". The last two measures are marked with a bracket and "2d.". The notation is in treble and bass staves.

Second system of musical notation, measures 5-8. The key signature changes to one flat (Bb). The first measure is marked with a bracket and "cres.". The notation is in treble and bass staves.

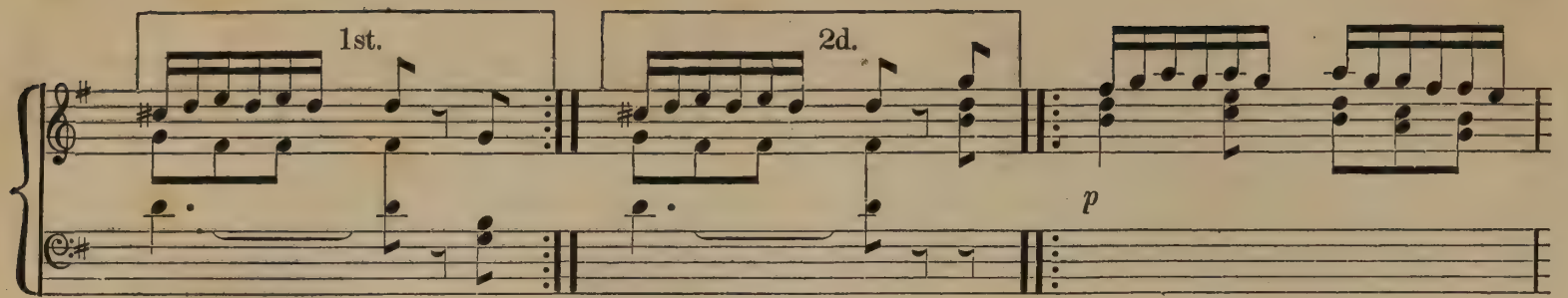
Third system of musical notation, measures 9-12. The key signature is one flat (Bb). The first measure is marked with a bracket and "p". The notation is in treble and bass staves.

Fourth system of musical notation, measures 13-16. The key signature is one flat (Bb). The notation is in treble and bass staves.

Fifth system of musical notation, measures 17-20. The key signature is one flat (Bb). The first two measures are marked with a bracket and "1st.". The last two measures are marked with a bracket and "2d.". The notation is in treble and bass staves.

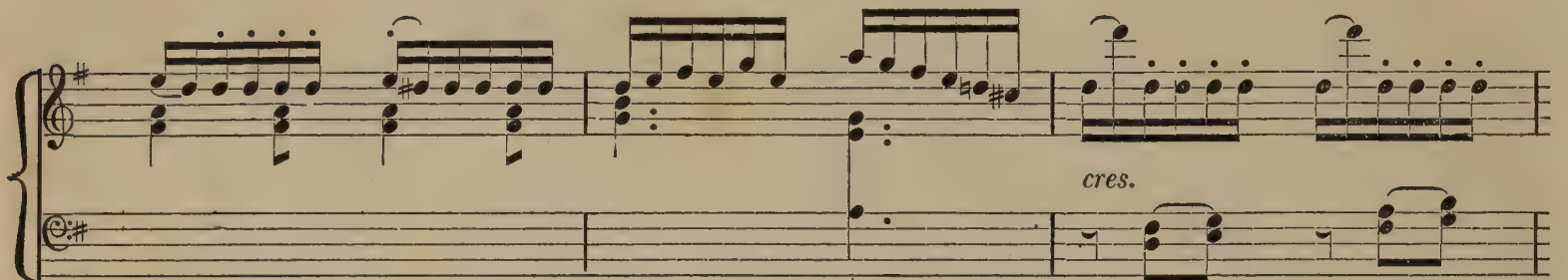
Sixth system of musical notation, measures 21-24. The key signature is one sharp (F#). The notation is in treble and bass staves.

Seventh system of musical notation, measures 25-28. The key signature is one sharp (F#). The notation is in treble and bass staves.



1st. 2d. *p*

The first system of musical notation consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains two measures marked '1st.' and '2d.', each followed by a repeat sign. The lower staff has a bass clef and a key signature of one sharp (F#). It contains two measures, each followed by a repeat sign. A dynamic marking '*p*' is placed above the second measure of the lower staff.



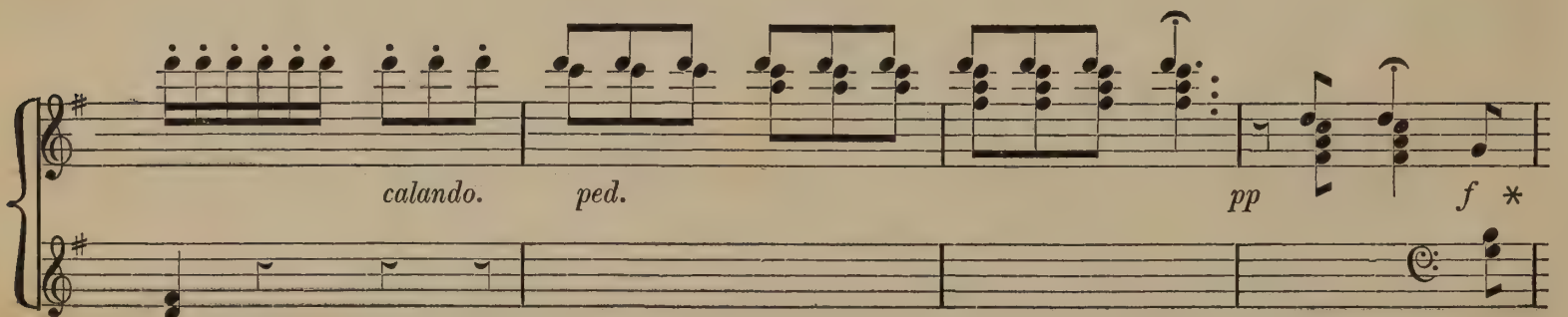
cres.

The second system of musical notation consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains two measures, each followed by a repeat sign. The lower staff has a bass clef and a key signature of one sharp (F#). It contains two measures, each followed by a repeat sign. A dynamic marking '*cres.*' is placed above the second measure of the lower staff.



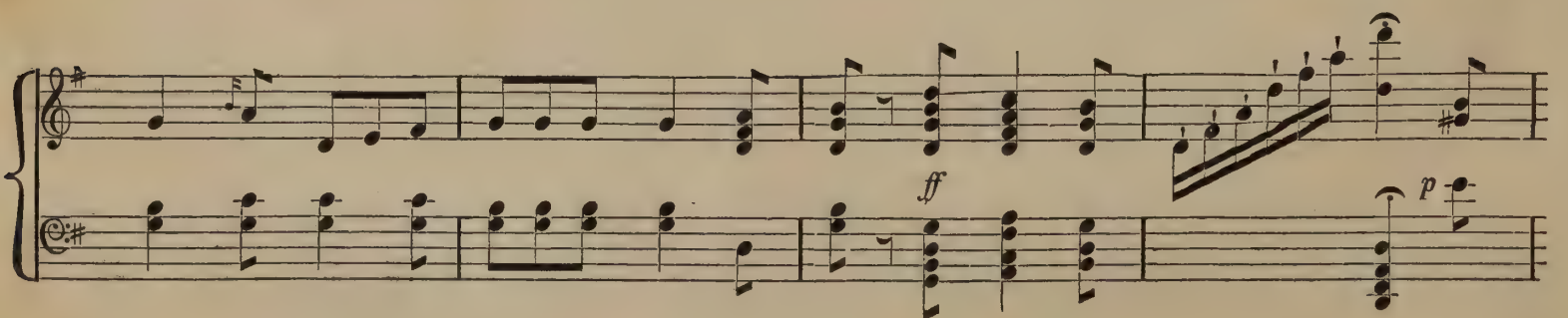
dim.

The third system of musical notation consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains two measures, each followed by a repeat sign. The lower staff has a bass clef and a key signature of one sharp (F#). It contains two measures, each followed by a repeat sign. A dynamic marking '*dim.*' is placed above the second measure of the lower staff.



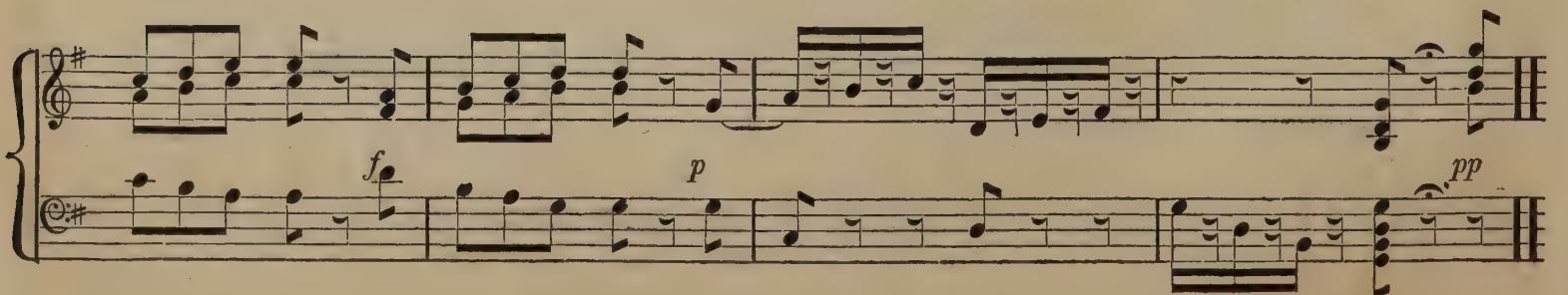
*calando. ped. pp f **

The fourth system of musical notation consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains two measures, each followed by a repeat sign. The lower staff has a bass clef and a key signature of one sharp (F#). It contains two measures, each followed by a repeat sign. Dynamic markings '*calando.*', '*ped.*', '*pp*', and '*f **' are placed above the first, second, third, and fourth measures of the lower staff, respectively.



ff p

The fifth system of musical notation consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains two measures, each followed by a repeat sign. The lower staff has a bass clef and a key signature of one sharp (F#). It contains two measures, each followed by a repeat sign. Dynamic markings '*ff*' and '*p*' are placed above the first and second measures of the lower staff, respectively.



f p pp

The sixth system of musical notation consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It contains two measures, each followed by a repeat sign. The lower staff has a bass clef and a key signature of one sharp (F#). It contains two measures, each followed by a repeat sign. Dynamic markings '*f*', '*p*', and '*pp*' are placed above the first, second, and third measures of the lower staff, respectively.

'I WOULD I WERE A HAPPY CHILD.'

WORDS BY BYRON.....MUSIC BY EBERWEIN.

LARGHETTO.

The piano introduction is in B-flat major, 2/4 time, marked LARGHETTO. It features a melody in the right hand with a *dol* (dolce) marking and a *f* (forte) marking, and a supporting bass line in the left hand. The introduction concludes with a final chord.

The first system of the song. The vocal melody is in B-flat major, 2/4 time. The piano accompaniment is in the same key and time. The lyrics are: 1. I would I were a hap - py child, Still dwelling in - my High - land; 2. Place me a - long the rocks I love, Which sound to o - cean's wild - est.

The second system of the song. The vocal melody continues with the lyrics: cave, Or roaming through the dus - - - - ky wild, Or bounding roar, I ask but this, a - gain to rove Through scenes my.

The third system of the song. The vocal melody concludes with the lyrics: o'er the dark blue wave! youth hath known be - fore.

GOOD MORROW.

THE WORDS BY THOMAS HEYWOOD. (1638.).....MUSIC BY MOZART.

ALLEGRETTO.

1. Pack clouds a - way, and
2. Wake from thy nest, robin

fz *p*

wel - come, day, With night we ban - ish sor - row; Sweet air, blow soft; mount, larks, a - loft, To
red - breast, Sing birds in ev - ery fur - row; And from each hill let mu sic shrill Give

cres. *fz* *p*

bid my love good - mor-row! Wings from the wind to please her mind, Notes from the lark I'll
to my love good - mor-row! Black-bird and thrush, in ev' - ry bush, Thou lin - net, chirp and

fz *p*

bor - row; Bird, prune thy wing, gay warb-lers, sing, To bid my love good-mor - row! To
spar - row; Ye pret - ty elves, a - mong yourselves, Sing to my love good-mor - row! Sing

fz *p*

bid my love good - mor-row!
to my love good - mor-row!

fz *f* *p*

THE SWITZER'S SONG OF HOME.

ARRANGED AS A DUETT BY I. MOSCHELLES.

dolce.

ANDANTE

ESPRESSIVO.

p

The piano introduction consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a *dolce.* marking and features a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of eighth and sixteenth notes. The tempo is marked ANDANTE and the dynamics include *p* (piano).

Why, Ah! why my heart this sad - ness?

Why, Ah! why my heart this sad - ness?

Why, 'mid scenes like these de - cline?

Where all tho' strange, is joy and glad - ness, Oh!

Why, 'mid scenes like these de - cline?

Where all tho' strange, is joy and glad - ness, Oh!

say, what wish can yet be thine? - - - Oh! say what wish can yet be thine?

say, what wish can yet be thine? - - - Oh! say what wish can yet be thine?

All that's dear to me is wanting,
 Lone and cheerless here I roam;
 For stranger's joys how'er enchanting,
 Can never be to me like Home,
 Can never be to me like Home.

Give me those, I ask no other,
 Those that bless the humble dome,
 Where dwell my father and my mother,
 Oh! give me back my native Home,
 Oh! give me back my native Home.

SONG, — 'THE STREAMLET.'

COMPOSED BY SHIELD.

ANDANTE.
54 = ♩

The

stream-let that flow'd round her cot, All the charms, all the charms of my Em-i-ly

knew. How oft has its course been for-got, While it paus'd while it

paus'd her dear i-mage to view. paus'd her dear i-mage to view.

8va. pp

Be -

loco.

fz

lieve me, the fond sil - ver tide Knew from whence, knew from whence it de - riv'd the fair

mez.

p

E

8ves

prize, For si - lent - ly, si - lent - ly swell-ing with pride, It re -

pp

cres.

8

1 flected her back to the skies.

2 flected her back to the skies.

p

pp

p

pp

8

loco.

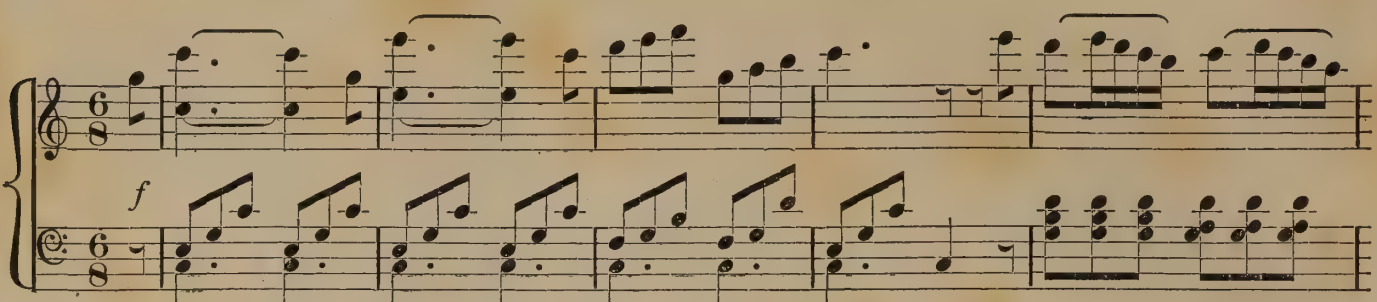
p

fz

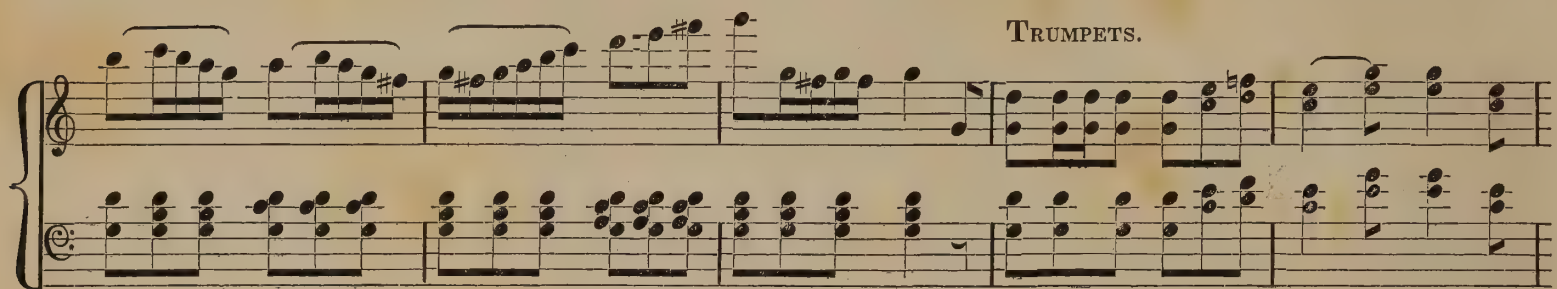
THE SEA.

POETRY BY BARRY CORNWALL.....MUSIC BY THE CHEVALIER SIGISMOND NEUKOMM.

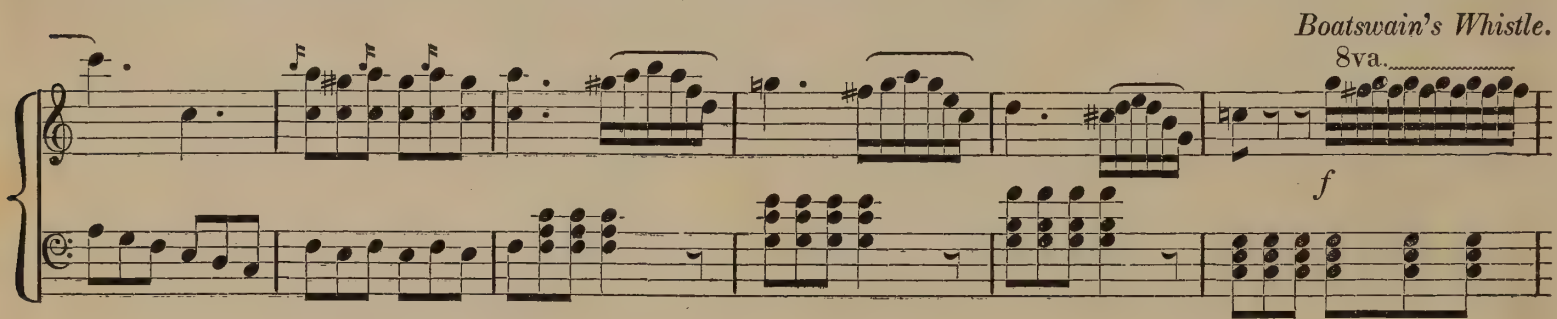
ALLEGRO.



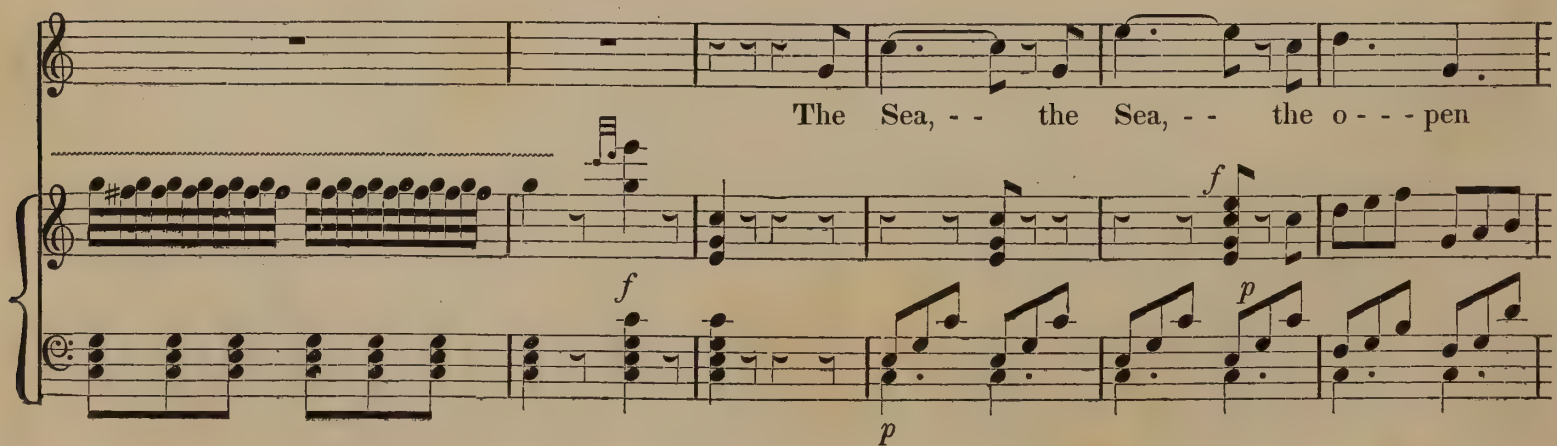
TRUMPETS.



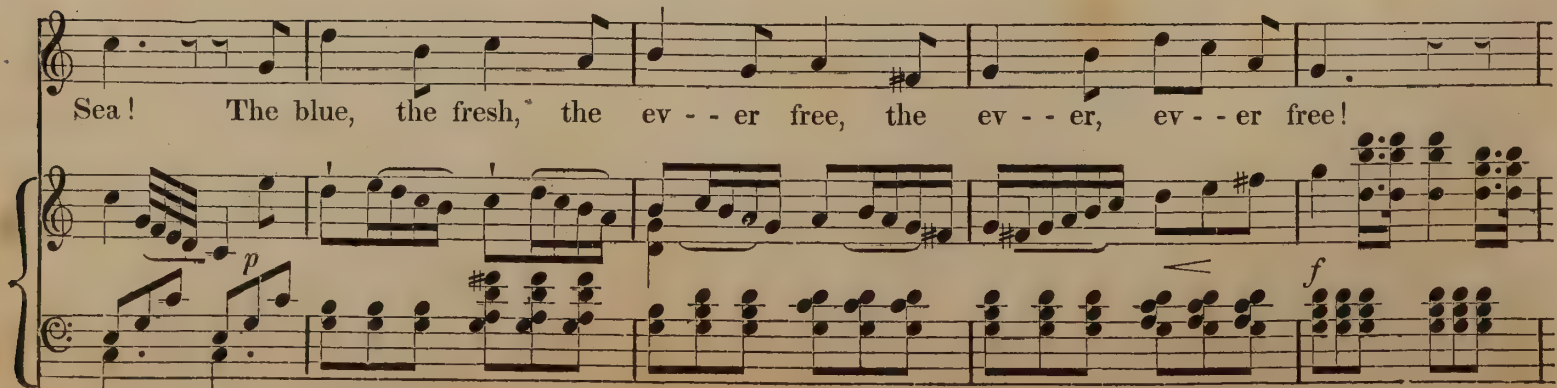
Boatswain's Whistle.
8va.



The Sea, - - the Sea, - - the o - - - pen



Sea! The blue, the fresh, the ev - - er free, the ev - - er, ev - - er free!



Without a mark, without a bound, It runneth the

fp *fp*

earth's wide re-gions round; It plays with the clouds, it

f *p*

mocks - - the skies, Or like a cradled creature lies, Or like a cradled

crea - - ture lies.

f *sf* *sf* *sf*

f *f*

I'm on the Sea! I'm on the Sea! I am where I would

f *p*

ev - er be. With the blue above, and the blue below, And si - lence where - so - -

p

e'er - - - I go. If a storm - - - - - should come, - - - - - and a - -

p *cres.*

- - - wake - - - - - the deep, What matter? what matter?

f *f*

I shall ride and sleep; What matter? what matter?

f *f*

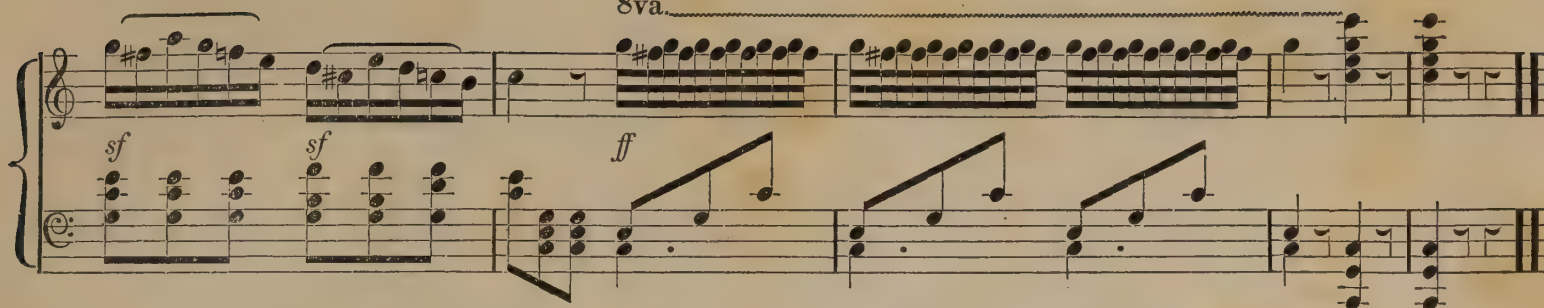
I shall ride and sleep.

ff *sf*

Boatswain's Whistle.

8va.

loco.



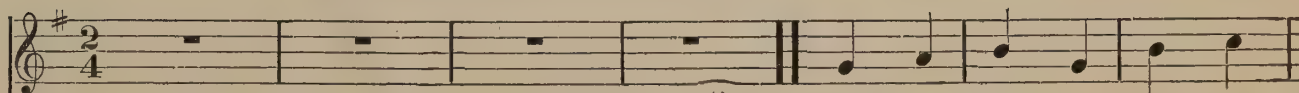
I love, O, how I love to ride
On the fierce, foaming, bursting tide,
When every mad wave drowns the moon,
Or whistles aloft his tempest tune,
And tells how goeth the world below,
And why the sou'-west blast doth blow!
I never was on the dull tame shore,
But I loved the great sea more and more,
And backwards flew to her billowy breast,
Like a bird that seeketh its mother's nest;
And a mother she was and is to me,
For I was born on the open sea.

The waves were white, and red the morn,
In the noisy hour when I was born;
And the whale it whistled, the porpoise rolled,
And the dolphins bared their backs of gold;
And never was heard such an outcry wild,
As welcomed to earth the ocean child.
I have lived, since then, in calm and strife,
Full fifty summers, a rover's life,
With wealth to spend, and a power to range,
But never have sought or sighed for change;
And death, whenever he come to me,
Shall come on the wide, unbounded sea.

THE EVENING BELL.

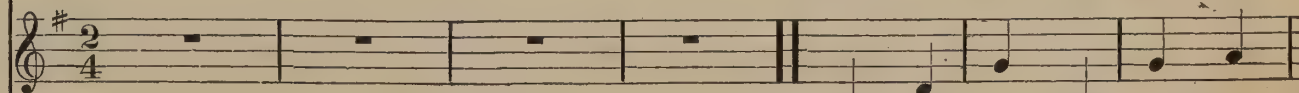
ARRANGED EXPRESSLY FOR THIS WORK.

1ST SOPRANO.



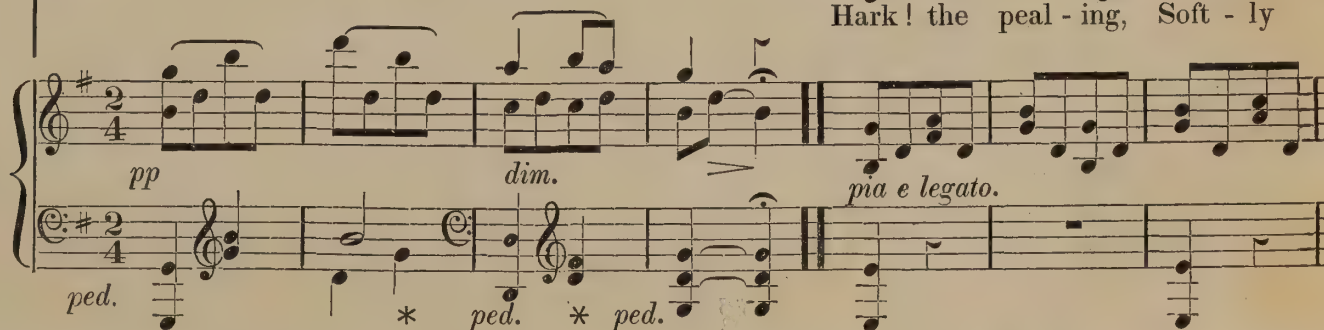
Hark! the peal - ing, Soft - ly

2D SOPRANO.



Hark! the peal - ing, Soft - ly

ANDANTINO.



steal - ing, Eve - - - ning bell, Sweet - ly ech - - oed Down the dell.

steal - ing, Eve - - - ning bell, Sweet - ly ech - - oed Down the dell.

Welcome, welcome
Is thy music,
Silvery bell!
Sweetly telling
Day's farewell.

Day is sleeping,
Flowers are weeping
Tears of dew;
Stars are peeping,
Ever true.

Grove and mountain,
Flood and fountain
Faintly gleam
In the ruddy
Sunset stream.

Happy hour,
May thy power
Fill my breast;
Each wild passion
Soothe to rest.

DUETT.—SUMMER'S SHOWER.

WORDS BY S. BEAZLEY.....MUSIC BY I. WILLIS.

ANDANTE
CON
ESPRESSIONE.

How each hour from na - ture steals a

How each hour from na - ture steals a

charm a - - way. Summer's shower will dim the brightest ray; Beauty's power as

charm a - - way. Summer's shower will dim the brightest ray; Beauty's power as

lento.

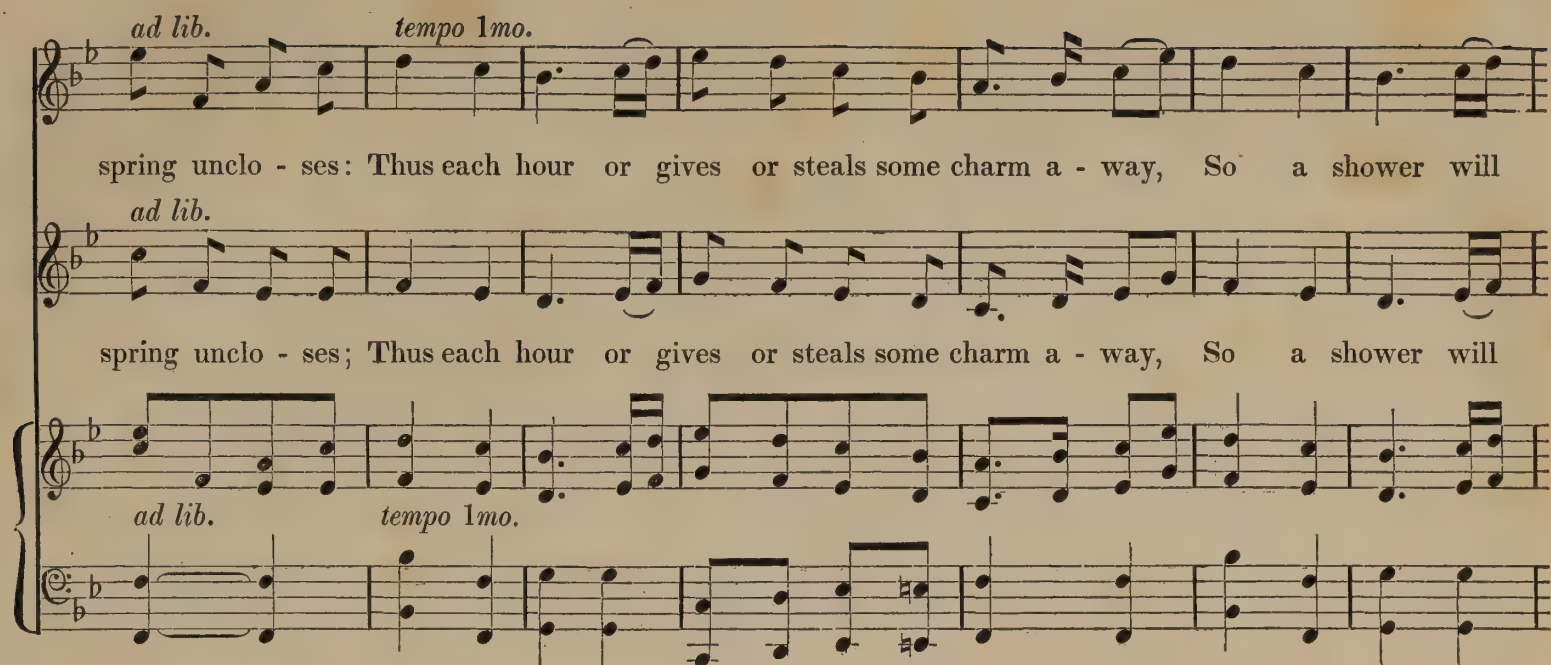
fleeting is as sum - mer ro - ses; But the flower re - gains its bloom as

lento.

fleeting is as sum - mer ro - ses; But the flower re - gains its bloom as

lento.

ad lib. *tempo 1mo.*

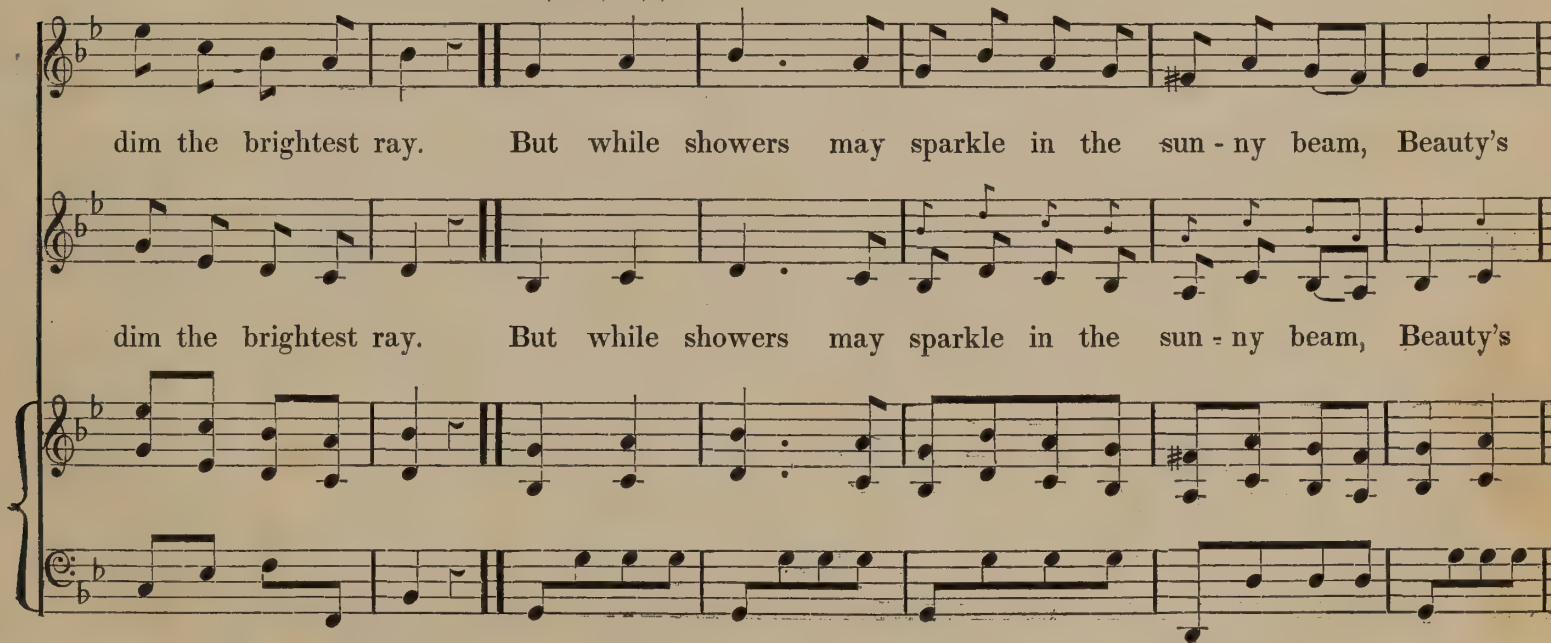


spring unclo - ses: Thus each hour or gives or steals some charm a - way, So a shower will

ad lib.

spring unclo - ses; Thus each hour or gives or steals some charm a - way, So a shower will

MINORE.

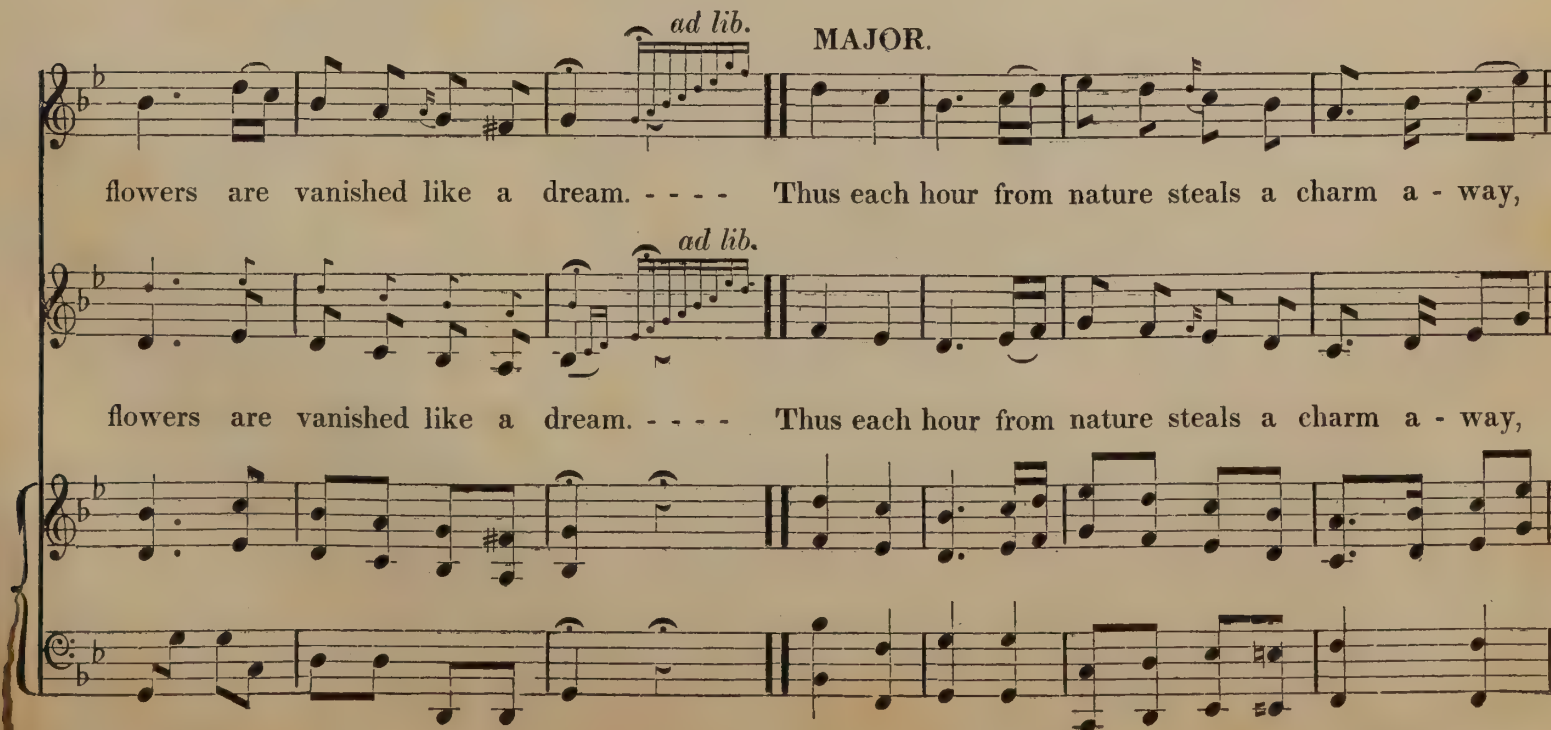


dim the brightest ray. But while showers may sparkle in the sun - ny beam, Beauty's

dim the brightest ray. But while showers may sparkle in the sun - ny beam, Beauty's

MAJOR.

ad lib.



flowers are vanished like a dream. - - - Thus each hour from nature steals a charm a - way,

ad lib.

flowers are vanished like a dream. - - - Thus each hour from nature steals a charm a - way,

Summer's shower will dim the brightest day.

Summer's shower will dim the brightest day.

This musical score is for a vocal and piano piece. It features two vocal staves at the top, each with a treble clef and a key signature of one flat (B-flat). The lyrics "Summer's shower will dim the brightest day." are written below each vocal staff. Below the vocal staves is a piano accompaniment consisting of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef, both in the same key signature. The piano part includes various musical notations such as eighth notes, sixteenth notes, and rests.

ORGAN VOLUNTARY.

ADAGIO. *Soft, Stops.*

This section of the score is for an organ voluntary. It begins with the tempo marking "ADAGIO." and the performance instruction "*Soft, Stops.*". The music is written for organ on two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of four systems of music, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, with some notes beamed together.

WALTZ,

By J. A. KELLER.

The musical score is arranged in six systems, each with a piano (p) part on the left and a violin (v) part on the right. The piano part is in 3/4 time, and the violin part is in 3/4 time. The key signature is one flat (B-flat).

System 1: The piano part begins with a triplet of eighth notes, followed by a series of chords and single notes. The violin part starts with a triplet of eighth notes, followed by a series of chords and single notes. Performance instructions include *ped.* (pedal) and *ten.* (tension).

System 2: The piano part continues with a series of chords and single notes. The violin part continues with a series of chords and single notes. Performance instructions include *ped.* and *ten.*.

System 3: The piano part continues with a series of chords and single notes. The violin part continues with a series of chords and single notes. Performance instructions include *8va.* (octave), *1st.* (first), *2nd.* (second), *loco.* (loco), *TRIO.*, and *FINE.*.

System 4: The piano part continues with a series of chords and single notes. The violin part continues with a series of chords and single notes. Performance instructions include *ped.* and *ff* (fortissimo).

System 5: The piano part continues with a series of chords and single notes. The violin part continues with a series of chords and single notes. Performance instructions include *8va.*, *1st.*, *2d.*, and *D. C.* (Da Capo).

System 6: The piano part continues with a series of chords and single notes. The violin part continues with a series of chords and single notes. Performance instructions include *ped.* and *ff*.

AIR, BY AUBER.

ARRANGED AS A DUETT, FOR TWO PERFORMERS ON THE PIANO FORTE, BY FRANCOIS HÜNTEN.

SECONDA.

ALLEGRETTO.

The musical score is written for two performers on the piano forte. It is in 3/4 time and consists of two systems of staves. The first system has two staves for each performer, and the second system has two staves for each performer. The tempo is marked 'ALLEGRETTO.' and the dynamics include 'p' (piano). The score features a variety of musical notation, including eighth notes, sixteenth notes, and chords. The first system ends with a double bar line, and the second system begins with a new key signature of one sharp (F#).

AIR, BY AUBER.

ARRANGED AS A DUETT, FOR TWO PERFORMERS ON THE PIANO FORTE, BY FRANCOIS HÜNTEN.

PRIMA.

ALLEGRETTO.

The musical score is written for two performers on the piano forte. It begins with a 3/4 time signature. The first system consists of two staves, with the top staff starting with a treble clef and the bottom staff with a bass clef. The music is written in a key with one sharp (F#). The tempo is marked 'ALLEGRETTO.' and the part is labeled 'PRIMA.' The score includes various musical notations such as notes, rests, and dynamic markings like '8va.' and 'loco.'.

SECONDA.

p

sostenuto. *cres - - - cen - - - do.*

p *p* *cres - - - - - cen - -*

do. *f*

ff *sfz* *sfz* FINE.

Detailed description: This musical score is for a piece titled 'SECONDA.' It consists of eight systems of music. The first system shows a piano introduction with a treble and bass staff, both containing chords, marked with a piano (*p*) dynamic. The second system continues the piano accompaniment with eighth-note patterns in the bass and chords in the treble. The third system introduces a vocal line in the treble staff, featuring eighth-note runs and chords, while the piano accompaniment continues. The fourth system shows the vocal line with lyrics 'sostenuto. cres - - - cen - - - do.' and a piano accompaniment of chords. The fifth system continues the vocal line with lyrics 'cres - - - - - cen - -' and piano accompaniment including triplets and chords. The sixth system features a vocal line with triplets and a piano accompaniment with a crescendo hairpin and a forte (*f*) dynamic. The seventh system shows the vocal line with a forte (*ff*) dynamic and piano accompaniment. The eighth system concludes the piece with a vocal line marked *sfz* (sforzando) and a piano accompaniment marked *sfz*, ending with the word 'FINE.'.

PRIMA.

8va

loco.

cres - - - - - cen

ten. ten. ten.

do. *f* *ff* *p*

8va

cres - - -

loco.

cen - - - - - do. *f*

ff *sfz* *sfz* FINE.

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THE SPINNING WHEEL.

MUSIC BY BOIELDIEU.

ALLEGRETTO.

pia.

8va.

loco.

The morning smiled o'er lake and shore, The groves with chirpings rung, As

seated at her cottage door, A love - ly mai - den sung; And as she trilled her

lay, and plied Her circling wheel so well, May nev - er care, I soft - ly cried, That

hap - py spi - rit quell! - - - - Sing on thou lightsome heart! And

still around thee shine The hum - ble peace from guile a - - part; Ah!

would thy lot were mine! Sing on, thou lightsome heart! And still around thee

shine The hum - ble peace from guile a - - part; Ah, would thy lot were

mine! Ah, would thy lot were mine. Ah, would thy lot were

mine.

8va. loco.

The evening traced its shadows slow, And still the feathered throng Were

answered from that por-tal low, By that sweet minstrel's song; And still her bu-sy

wheel went round, And seemed her joy to share; I sighed and passed, 'twas ho - ly ground, For

in - - nocence was there! - - - - Sing on thou lightsome heart! And

ev - er round thee shine The peace from ev' - - ry harm a - - part; Ah!

would thy lot were mine! Sing on, thou lightsome heart! And ev - er round thee

shine The peace from ev' - - ry harm a - - part; Ah, would thy lot were

mine! Ah, would thy lot were mine. Ah, would thy lot were mine.

mine.

8va. loco.

This musical score is for a voice and piano piece. It consists of three systems. The first system has a vocal line with lyrics and a piano accompaniment. The piano part features a right hand with chords and a left hand with a steady eighth-note pattern. Dynamics include *f* and *rf*. The second system continues the piano accompaniment with a *p* dynamic in the right hand and *rf* in the left. The third system shows the vocal line moving to an octave higher, indicated by '8va.', and then playing 'loco' (ad libitum). The piano accompaniment continues with a similar eighth-note pattern.

ORGAN VOLUNTARY.

LARGHETTO.

This section contains three systems of organ voluntary music. The first system is marked 'LARGHETTO' and is in 3/4 time with a key signature of three sharps (F#, C#, G#). The organ part is written for both hands, featuring a melody in the right hand and a supporting bass line in the left hand. The subsequent two systems continue the piece, maintaining the same tempo and key signature, with the right hand playing a more active melodic line and the left hand providing harmonic support.

THE CORAL BRANCH.

WORDS BY MRS. S. J. HALE.....MUSIC BY G. J. WEBB.

ANDANTE.

1. I thought my branch of co - ral, A
2. It builds its coral palaces Than

pret - ty shrub might be, Un - til I learned a lit - tle worm Had made it in the
lof - ty hills more high: And then, the struc - ture to complete, The lit - tle worm must

sea. Down, down so deep, Where dark wa - ters sleep, The co - ral in - sect lives, But
die. Thus teach - ing me, When co - - ral I see, That, dy - ing I should leave Some

rests not there, With toil and care, It up - ward, up - ward strives, But rests not there, With
good work here, My friends to cheer, When o'er my tomb they grieve, Some good work here, My

toil and care, It up - ward, up - ward strives.
friends to cheer, When o'er my tomb they grieve.

GLEE.—'COME FRIENDS, THE PARTING HOUR IS NIGH.'

MUSIC BY I. WILLIS.

ANDANTE
CON
ESPRESSION.

Piano introduction in D major, 4/4 time. The music is marked *p* (piano) and *CON ESPRESSION.* It features a melody in the right hand and a supporting bass line in the left hand, with some chords and rests.

SOPRANO.

p

Soprano vocal line. The melody begins with a rest, followed by the lyrics: "Come friends, the part - ing hour is nigh, We". The music is marked *p*.

ALTO.

p

Alto vocal line. The melody begins with a rest, followed by the lyrics: "Come friends, the part - ing hour the part - ing hour is nigh, We". The music is marked *p*.

TENOR.

p

Tenor vocal line. The melody begins with a rest, followed by the lyrics: "Come friends, the part - ing hour the part - ing hour is nigh, We". The music is marked *p*.

BASE.

p

Bass vocal line. The melody begins with a rest, followed by the lyrics: "Come friends, the part - ing hour is nigh. We". The music is marked *p*.

Piano accompaniment for the first system. It continues the melody from the introduction, with the right hand playing the main melody and the left hand providing harmonic support. The music is marked *p*.

Vocal and piano accompaniment for the second system. The vocal lines continue with the lyrics: "have but met to part a - gain; The sun is set, the moon is high. The". The piano accompaniment continues with the melody. The music is marked *f* (forte).

Vocal and piano accompaniment for the third system. The vocal lines continue with the lyrics: "have but met to part a - gain; The sun is set, the moon is high. The". The piano accompaniment continues with the melody. The music is marked *f*.

Vocal and piano accompaniment for the fourth system. The vocal lines continue with the lyrics: "have but met to part a - gain; to part a - gain; The sun is set, the moon is high, the moon is high. The". The piano accompaniment continues with the melody. The music is marked *f*.

Vocal and piano accompaniment for the fifth system. The vocal lines continue with the lyrics: "have but met to part a - gain; The sun is set, the moon is high, the moon is high. The". The piano accompaniment continues with the melody. The music is marked *f*.

Piano accompaniment for the sixth system. It continues the melody from the previous system, with the right hand playing the main melody and the left hand providing harmonic support. The music is marked *f*.

[illegible]

tempo primo.

p While the droop - ing flow - er, The drow - sy fold and bee - tle's flight Pro - claim the hour to

p While the droop - ing flow - er, The drow - sy fold and bee - tle's flight Pro - claim the hour to

p While the droop - - - ing flower, The drow - sy bee - tle's flight, Pro - claim the hour to

p While the droop - ing flower, The drow - sy bee - tle's flight, Pro - claim the hour to

[illegible]

good night, good night, good night, good night, good night, good night.

good night, good night, good night, good night, good night, good night.

good night, good night, good night, good night, good night, good night.

good night, good night, good night, good night, good night, good night.

good night, good night, good night, good night, good night, good night.

MONODY.—‘DEAREST ANN, DEAREST ANN.

WORDS BY R. FITZGERALD.....MUSIC BY JOHN DANIEL.

LENTO
CON
ESPRES.

Espres.

f *p* *pp* *p* *p* *pp*

1. Thou com'st to me in dreams, Dearest Ann, dearest Ann! And my bro-ken spir - it deems, Dearest Ann! I
2. Thou art far a - way from me, Dearest Ann, dearest Ann! And I would I were with thee, Dearest Ann! For in

p *pp*

see thee in the night, 'Midst ce - les - tial be - ings bright, In the realms of last - ing light, Dearest Ann!
yon - der world so fair, Where all good and bright things are, Thou art one a - mong them there, Dearest Ann!

mez. *f* *p* *p dim.*

8

THE SWISS HUNTER.

THE MUSIC ARRANGED BY I. MOSCHELES.

ANDANTINO
QUASI
ALLEGRETTO.

The first system of the musical score is for a piano. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has one flat (B-flat) and the time signature is 6/8. The tempo is marked 'ANDANTINO QUASI ALLEGRETTO'. The first staff has a whole rest for the first two measures, then a half rest for the next two measures, and another whole rest for the final two measures. The grand staff begins with a piano (*p*) dynamic. The right hand of the grand staff plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of eighth notes. A crescendo (*cres*) marking appears towards the end of the system.

The second system continues the piano accompaniment. It features the same three-staff layout. The right hand of the grand staff includes trills (tr) on some notes. The system concludes with a double bar line.

Bright - ly speed the hours O'er the Hun - - - ter's way!

The third system introduces the vocal melody. The top staff contains the lyrics 'Bright - ly speed the hours O'er the Hun - - - ter's way!'. The vocal line is written in a treble clef with a key signature of one flat. The piano accompaniment continues in the grand staff below, starting with a piano (*p*) dynamic and a *dol* (dolando) marking. The system ends with a double bar line.

Free - dom blithe - ly pours There her dear - - - est

The fourth system continues the vocal and piano accompaniment. The top staff has the lyrics 'Free - dom blithe - ly pours There her dear - - - est'. The piano accompaniment in the grand staff includes a fortissimo (*sf*) marking and a piano (*p*) marking. The system concludes with a double bar line.

lay: While the glad Ech - - - oes vy - ing Through

all their wild reign, Sa - - - lute him re - ply - ing, A - -

- gain and a - - gain,

p

Alps on alps ascending,
 He with wakeful horn,
 Sport with labour blending,
 Hails the upward morn.
 While the glad &c.

Sweetly to reward him,
 Then, at day's soft wane,
 Oh, what strains accord him
 Welcome home again!
 While the glad &c.

R O N D O .

COMPOSED BY CHARLES CZERNEY.

ALLEGRO.

VIVACE.

The musical score is written for a single melodic line, likely for a piano. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The tempo is marked 'ALLEGRO' and 'VIVACE'. The score is divided into systems, each with a single staff. The first system includes a piano introduction with a treble and bass staff. The subsequent systems are single-staff. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *p*, *f*, *sf*, and *dol.*. The piece concludes with a repeat sign and a final cadence.

This page of musical notation is for a piano piece, likely in G major or D minor, given the key signature of one sharp (F#). The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs).

System 1: The right hand features a complex melodic line with many accidentals and fingerings (1, 3, 4, 8va). The left hand provides a harmonic accompaniment. Dynamics include *f* (forte).

System 2: The right hand continues with intricate fingerings (1, 2, 3, 4) and includes a *loco.* (loco) marking. The left hand has a *ff* (fortissimo) dynamic. There are several accents and slurs.

System 3: The right hand has a *sf* (sforzando) dynamic. The left hand includes an *8va* marking and a *loco.* marking. Dynamics range from *sf* to *p* (piano).

System 4: The right hand features a *cres.* (crescendo) marking and a *f* dynamic. The left hand has a *f* dynamic. There are many slurs and articulations.

System 5: The right hand has a *f* dynamic. The left hand has a *f* dynamic. There are many slurs and articulations.

System 6: The right hand has a *f* dynamic. The left hand has a *f* dynamic. There are many slurs and articulations.

The notation is highly detailed, with numerous fingerings, slurs, and dynamic markings throughout.

This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The piece features a variety of musical elements, including complex fingerings, articulation marks, and dynamic markings.

The systems are as follows:

- System 1:** Features a melodic line in the treble staff with fingerings 1 and 4, and a bass line with chords and eighth notes.
- System 2:** Continues the melodic and harmonic development with various fingerings and articulation marks.
- System 3:** Includes a forte (*fp*) dynamic marking and features triplet figures in both staves.
- System 4:** Features a crescendo (*cres.*) marking and an octave extension marked "8va" in the treble staff.
- System 5:** Includes a *loco.* (loco) marking and continues the melodic line with complex fingerings.
- System 6:** Features a decrescendo (*dim.*) and piano (*p*) dynamic marking, with a final system marked *f* (forte).

The notation includes numerous fingerings (e.g., 1, 2, 3, 4), articulation marks (e.g., *x*), and dynamic markings (*fp*, *cres.*, *loco.*, *dim.*, *p*, *f*). The piece concludes with a final chord in the bass staff.

First system of musical notation. The right hand features a melodic line with a 7-measure rest, followed by eighth-note runs and triplets. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte).

8va.....loco

Second system of musical notation. The right hand continues with eighth-note runs and triplets, marked with *p* (piano). The left hand provides harmonic support with chords and single notes, marked with *cres.* (crescendo).

8va.....loco.

Third system of musical notation. The right hand features more complex eighth-note patterns with triplets and slurs. The left hand continues with chords and single notes. Dynamics include *f* (forte) and *sf* (sforzando).

Fourth system of musical notation. The right hand has rapid eighth-note passages with many slurs and ties. The left hand plays chords and single notes. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

Fifth system of musical notation. The right hand continues with rapid eighth-note passages. The left hand plays chords and single notes. Dynamics include *sf* (sforzando), *ff* (fortissimo), *p* (piano), and *dol.* (dolce).

Sixth system of musical notation. The right hand features eighth-note runs with slurs and ties. The left hand plays chords and single notes.

Seventh system of musical notation. The right hand has rapid eighth-note passages with slurs and ties. The left hand plays chords and single notes.

This page of musical notation is for a piano piece, likely in G major (one sharp). It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Features a treble staff with eighth-note patterns and a bass staff with chords. Fingerings (4, 2, x, 4, 3, x, 3, 2, 1, x, 2, 1, x, 2, 1, x) are indicated above the treble staff. A dynamic marking *f* is present in the bass staff. An *8va* marking is below the system.
- System 2:** Continues the eighth-note patterns in the treble staff. Fingerings (2, 1, x, 2, 1, x, 2, x, b, 2, 1, 3, 2) are shown. The dynamic *piu forte.* is written above the bass staff.
- System 3:** The treble staff has a *loco.* marking above it. Fingerings (2, x, 3, 2, 3, 2, 3, 2) are indicated. The dynamic *ff* is in the bass staff.
- System 4:** Features a treble staff with eighth-note patterns and a bass staff with chords. Fingerings (x, 4, x, 3, 2, 4) are shown. An *8va* marking is at the end of the system.
- System 5:** The treble staff has a *sf* marking below it. It includes a trill in the treble staff. The dynamic *ffs* is in the bass staff. A *fp* marking is at the end of the system.
- System 6:** The treble staff has a *loco.* marking below it. It features a crescendo *cres.* and a final *ff* dynamic marking.

DUETT.—M O R N I N G .

ARRANGED WITH SYMPHONIES AND ACCOMPANIMENT EXPRESSLY FOR THIS WORK.

ALLEGRO.

1st. SOPRANO.
It breaks, it breaks from east - - - ern cham - bers, The gold - en

2d. SOPRANO.
It breaks, it breaks from east - - - ern

morn - - - ing ray! All hail! thou bright and bless - ed morning! All hail! thou

chambers, The golden morn - - - - ing ray! All hail! thou bright and blessed

new born day. All hail! thou new born day.

morn-ing! All hail! thou new born day. All hail! thou new born day.

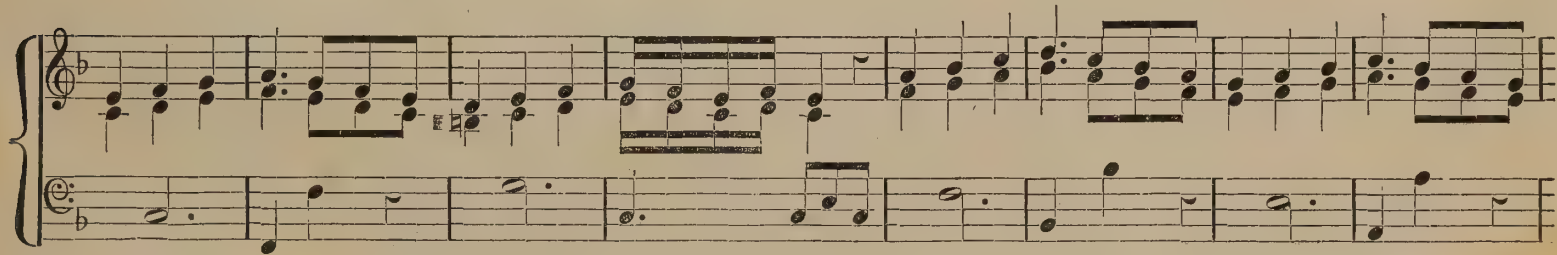
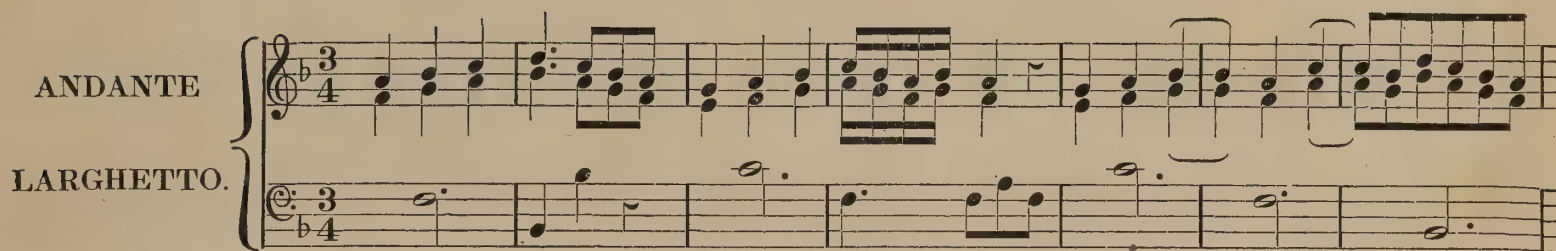


It bursts, it bursts from eastern chambers,
A flood of glorious light!
He comes, he comes, the sun in splendor,
Victorious o'er the night!

I welcome thee, O lovely morning!
And thank the kindly power,
Whose smile of love bids darkness vanish,
And wakes the morning hour.

ORGAN VOLUNTARY.

COMPOSED BY J. A. DROEBS.



DUETT.—SUMMER IS BREATHING.

A FRENCH MELODY.....ARRANGED EXPRESSLY FOR THIS WORK.

ANDANTINO.

Sum - mer is breathing Sweets on the

Sum - mer is breathing Sweets on the

gale, Ro - ses are blooming Fresh in the vale, Sun - beams are playing

gale, Ro - ses are blooming Fresh in the vale, Sun - beams are playing

O'er the blue sea; Bright are the glances Thine eyes - - - gave me.

O'er the blue sea; Bright are the glances Thine eyes gave me.

Yet must I leave thee
Weeping alone,
Oh! who'll protect thee,
When I am gone;

Long ere the morrow,
Far shall I be,
Friendless, forsaken,
Far, love, from thee.

CHORUS.—'NIGHT'S SHADE NO LONGER.'

MUSIC BY ROSSINI.

ALLEGRO.

p

SOPRANO.

p

Night's shade no lon - - - ger

TENOR.

p

Night's shade no lon - - - ger

BASE.

p

Night's shade no lon - - - ger

na - ture en - - - tran - ces, Dark - ness re - - - - ti - - - ring has - tens a -

na - ture en - - - tran - ces, Dark - ness re - - - - ti - - - ring has - tens a -

na - ture en - - - tran - ces, Dark ness re - - - - ti - - - ring has - tens a -

The first system consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

way. Beam - - ing with bright - - ness, morn - - - ing ad -

way. Beam - - ing with bright - - ness, morn - - - ing ad -

way. Beam - - ing with bright - - ness, morn - - - ing ad -

The second system continues the vocal and piano parts. The piano accompaniment includes a forte (f) dynamic marking. The vocal parts maintain their melodic lines with some rests.

van - - ces, Smi - ling with plea - sure, wel - comes the day.

van - - ces, Smi - ling with plea - sure, wel - comes the day.

van - - ces, Smi - ling with plea - sure, wel - comes the day.

The third system concludes the page. The piano accompaniment continues with its characteristic eighth-note bass line and chords. The vocal parts end with the phrase "wel - comes the day."

MAJOR.

Beam - ing with bright - - - - ness, morn - ing ad - - - - van - - - - ces,

Beam - ing with bright - - - - ness, morn - ing ad - - - - van - - - - ces,

Beam - ing with bright - - - - ness, morn - ing ad - - - - van - - - - ces,

Beam - ing with bright - - - - ness, morn - ing ad - - - - van - - - - ces,

p

Smi - ling with plea - - - - sure, wel - - - - comes the day.

Smi - ling with plea - - - - sure, wel - - - - comes the day.

Smi - ling with plea - - - - sure, wel - - - - comes the day.

Smi - ling with plea - - - - sure, wel - - - - comes the day.

Coro.

Beam - ing with bright - - - - ness, morn - ing ad - - - - van - - - - ces,

Beam - ing with bright - - - - ness, morn - ing ad - - - - van - - - - ces,

Beam - ing with bright - - - - ness, morn - ing ad - - - - van - - - - ces

p

MINOR.

Smi - ling with plea - - - sure wel - - comes the day. Night's shade no

Smi - ling with plea - - - sure wel - - comes the day. Night's shade no

Smi - ling with plea - - - sure wel - - comes the day. Night's shade no

lon - - - - ger na - ture en - - - tran - ces, Dark - ness re - - ti - - ring,

lon - - - - ger na - ture en - - - tran - ces, Dark - ness re - - ti - - ring,

lon - - - - ger na - ture en - - - tran - ces, Dark - ness re - - ti - - ring,

has - tens a - - - - way. Beam - ing with bright - - - - ness, morn - ing ad

has - tens a - - - - way. Beam - ing with bright - - - - ness, morn - ing ad

has - tens a - - - - way. Beam - ing with bright - - - - ness, morn - ing ad -

van - - ces, Smi - ling with plea - sure, wel - comes the day.

van - - ces, Smi - ling with plea - sure, wel - comes the day.

van - - ces, Smi - ling with plea - sure, wel - comes the day.

MAJOR.

Beam - ing with bright - - - - ness, morn - ing (ad - - - - van - - - - ces,

Beam - ing with bright - - - - ness, morn - ing ad - - - - van - - - - ces,

Beam - ing with bright - - - - ness, morn - ing ad - - - - van - - - - ces,

Beam - ing with bright - - - - ness, morn - ing ad - - - - van - - - - ces,

Smi - ling with plea - - - - sure, wel - - - - comes the day.

Smi - ling with plea - - - - sure, wel - - - - comes the day.

Smi - ling with plea - - - - sure, wel - - - - comes the day.

Smi - ling with plea - - - - sure, wel - - - - comes the day.

Coro.

Beaming with bright - - - ness, morning ad - - van - - - - ces, Smiling with plea - - - sure,

wel - comes the day. Beam - ing with bright - - - - - ness,

cres.

morn - ing ad - - - van - - - - ces, Smi - ling with plea - - - - - sure, wel - comes the

day, wel - comes the day, - - - - wel - comes the day. - - -

day, wel - comes the day, - - - - wel - comes the day, - - -

day, wel - comes the day, - - - - wel - comes the day, - - -

p

cres.

Smi - ling with plea - - - sure, wel - comes the day, the day, the

Smi - ling with plea - - - sure, wel - comes the day, the day, the

Smi - ling with plea - - - sure, wel - comes the day, the day, the

f

day, the day. - - - -

day, the day. - - - -

day, the day. - - - -

ff

WHEN THE DAY WITH ROSY LIGHT.

A SWISS SONG.....ARRANGED BY F. STOCKHAUSEN.

ALLEGRO.

1. When the day with rosy light, In the morning
 2. Oh! 'tis sweet at early day, To climb the mountain's

glad ap - pears, And the dus - ky shades of night, Melt a - way in dew - y tears, Up the sunny
 rocky steep, And hear the birds and blossoms gay Wakening from their happy sleep. Noon may have its

hills I roam, To bid good morrow to the flowers, And wa - ken in their highland home, The
 sun - ny glare, Eve its twi - light and its dew, Night its soft and cool - ing air, But

minstrels of the bowers. Ah -
 give me mor - ning blue.

f *pia* *p* *f*

M A R C H,

COMPOSED BY GEO. J. WEBB.

MAESTOSO. *pia. e staccato.*

The musical score is written for piano and consists of several systems of staves. The first system includes a piano introduction marked "MAESTOSO. pia. e staccato." in 2/4 time. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, dynamics like *ff* (fortissimo) and *sf* (sforzando), and an instruction "8va." (octave) for the right hand. The piece concludes with a double bar line.

8va.

1st.

First system of musical notation, measures 1-4. The music is in B-flat major (two flats) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *sf* (sforzando) appears in measure 3.

2nd.

Second system of musical notation, measures 5-8. This system includes a trill in the right hand of measure 5 and a triplet in measure 6. The left hand continues with a steady accompaniment. A dynamic marking of *sf* is present in measure 8.

Third system of musical notation, measures 9-12. The right hand plays a continuous sixteenth-note pattern. The left hand has a more active role with eighth-note accompaniment. A crescendo hairpin is visible in measure 12.

Fourth system of musical notation, measures 13-16. This system features several triplet markings in the right hand. The left hand maintains a consistent accompaniment pattern.

8va.

8va. loco.

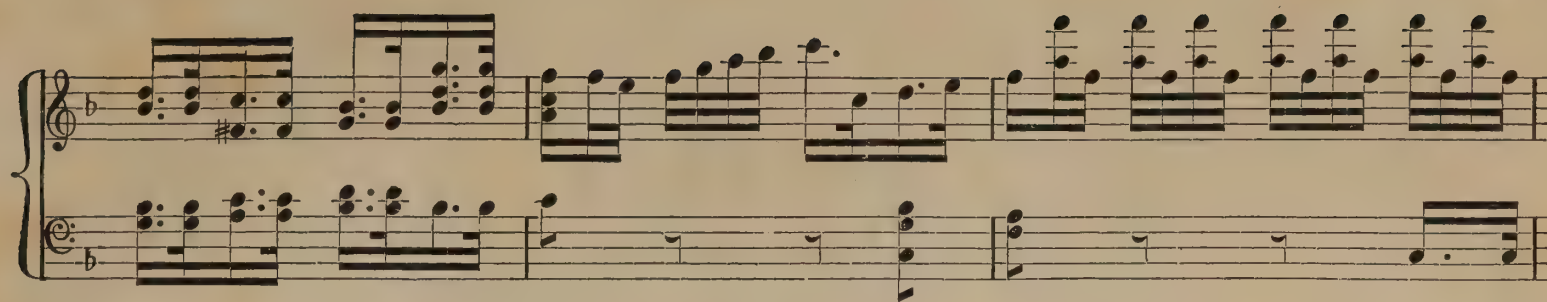
Fifth system of musical notation, measures 17-20. The right hand is marked *ff* (fortissimo) in measure 17. The system concludes with a dynamic marking of *sf* in measure 20.

8va.

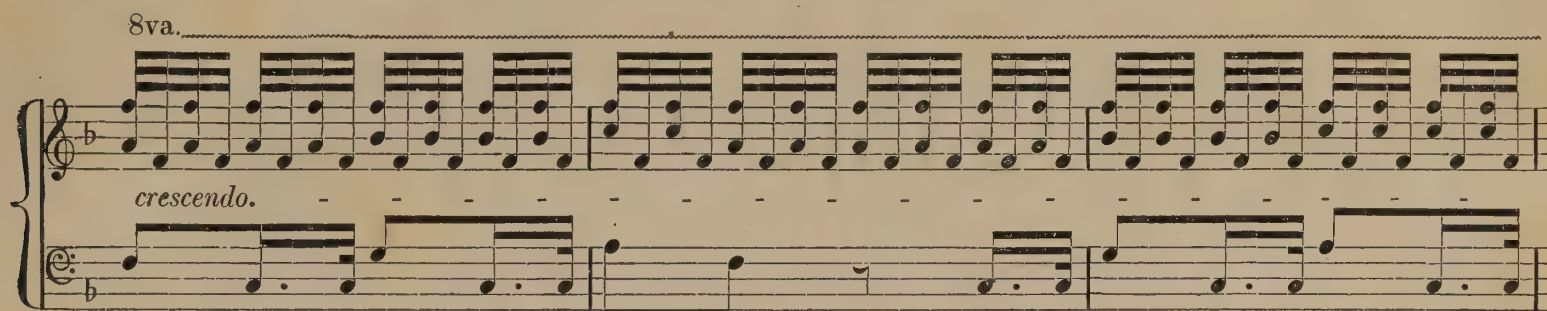
8va.

Sixth system of musical notation, measures 21-24. This system contains two instances of the *sf* dynamic marking. It also features complex rhythmic patterns, including a quintuplet in the right hand of measure 23.

Seventh system of musical notation, measures 25-28. The right hand begins with a triplet in measure 25. Dynamic markings of *f* (forte) and *p* (piano) are used throughout the system to indicate changes in volume.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and eighth notes, while the bass staff contains a series of chords and eighth notes. The key signature is one flat (B-flat).



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and eighth notes, while the bass staff contains a series of chords and eighth notes. The key signature is one flat (B-flat). The notation includes the instruction "8va." above the treble staff and "crescendo." below the bass staff.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and eighth notes, while the bass staff contains a series of chords and eighth notes. The key signature is one flat (B-flat).



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and eighth notes, while the bass staff contains a series of chords and eighth notes. The key signature is one flat (B-flat). The notation includes the instruction "ff" (fortissimo) below the bass staff.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and eighth notes, while the bass staff contains a series of chords and eighth notes. The key signature is one flat (B-flat). The notation includes the instruction "8va." above the treble staff and "loco." below the bass staff.



Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and eighth notes, while the bass staff contains a series of chords and eighth notes. The key signature is one flat (B-flat). The notation includes the instruction "8va." above the treble staff and "ff" (fortissimo) below the bass staff.

GALLOPADE,

COMPOSED BY JOS. KÜFFNER.

The musical score for "Gallopade" is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). The score is divided into several systems, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic and a fortissimo (*ffz*) section. The third system continues with a forte (*f*) dynamic. The fourth system is marked "TRIO." and begins with a piano (*p*) dynamic and the instruction "leggeramente." (lightly). The fifth system features a forte (*f*) dynamic. The sixth system continues with a forte (*f*) dynamic. The seventh system concludes with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

W A L T Z,

COMPOSED BY L. VAN BEETHOVEN.

RISOLUTO.

ff *ped.* *mf* *

ped. * *f*

FINE.

TRIO.

p *contenerzza.*

p *contenerzza.*

D. C.

SPRING SONG.

ARRANGED WITH SYMPHONIES AND ACCOMPANIMENT EXPRESSLY FOR THIS WORK.

ANDANTE. *Pia e Legato.*

Sweet spring is re - -
Sweet spring is re - -

turn - ing, She breathes on the plain, And mea - - - dows are blooming In
turn - ing, She breathes on the plain, And mea - - - dows are blooming In

beau - ty a - - - gain. And fair is the
beau - ty a - - - gain. And fair is the

flower, And green is the grove; And soft is the shower, That

flower, And green is the grove; And soft is the shower, That

falls from a - - - bove.

falls from a - - - bove.

pia.

Full gladly I greet thee,
Thou loveliest guest!
Ah! long have we waited
By thee to be blest!
Stern Winter threw o'er us,
His heavy cold chain,
We longed to be breathing
In freedom again.

And then, O, thou kind one,
Thou camest so mild,
And mountain and meadow,
And rivulet smiled;
The voice of thy music
Was heard in the grove,
The balm of thy breezes
Invited to rove.

Now welcome, thou loved one,
Again and again,
And bring us full many
Bright days in thy train;
And bid the soft Summer
Not linger so long —
E'en now we are waiting
To greet him in song.

ORGAN PIECE.

COMPOSED BY HUMPHRIES.

LARGO.

DUETT.—THE SEASONS.

ARRANGED WITH SYMPHONIES AND ACCOMPANIMENT EXPRESSLY FOR THIS WORK.

ALLEGRETTO.

pia e legato.

legato

pp

pia

'Tis sweet to walk the fields of Spring, When first the feathered warblers

'Tis sweet to walk the fields of Spring, When first the feathered warblers

sing; When peeping forth 'mid youth - ful green, The mod - est

sing; When peeping forth 'mid youth - ful green, The mod - est

vi - o - lets are seen.

vi - o - lets are seen.

Oh, sweet the breath of Summer's morn,
And sweet the sight of golden corn,
And sweet at evening's silent hour,
The balmy breeze, the fragrant flower.

'Tis sweet when Autumn's glories shine,
When smiling clusters deck the vine,
When bends the heavy tree, and pours
In Autumn's lap its richest stores.

'Tis sweet, aye sweet, when Winter's blast
On Autumn's fruitful fields has past;
Earth folds her snowy mantle round,
And lies in wint'ry slumbers bound.

To every season then, we sing,
Sweet Summer time and sparkling Spring,
And Autumn rich, and Winter drear,
To grateful hearts they all are dear.

'GOOD NIGHT DEAR MOTHER.'

ITALIAN MELODY.

ANDANTINO.

Good night, dear moth - er,

Mer - cies un - - end - ing, Through thy sweet slumbers, Beam from a - - bove; Round thy still

pillow, Graciously lending Shadows of beau - ty, Whis - pers of love.

Farewell, dear Mother!
'Till sleep be driven,
Be her dominion,
Balmy and light.

Peace be around thee,
And may kind Heaven,
Grant thee a blessing,—
Mother, Good Night!

THE GENEROUS HEART.

A ROUND, COMPOSED BY JOHN PARRY.

3D VOICE.

2D VOICE.

1ST VOICE.

PIANO FORTE.

Moderato.

The generous heart will nev - er prove, A

The generous heart will nev - er prove A

traitor to the cause of love. No, no, no, no. No, no, no, no, but

cres. *tr* *p*

The gen - erous heart will

tra - tor to the cause of love. No, no, no, no,

faith - ful to the cause will prove. The generous

cres. *p*

nev - er prove, *f* A trai - - tor to the cause of love. *p* No, no, no, no,

p No, no, no, no, *f* but faith - - - ful to the cause will prove. The gen'rous

heart will never prove, *f* A traitor to the cause of love. The generous heart will

No, no, no, no, but faith - - ful to the cause will prove. *cres.* The gen'rous

heart will never prove, *f* A traitor to the cause of love. The generous heart will

nev - er prove, A trai - - tor to the cause of love. No, no, no, no,

heart will never prove, A traitor to the cause of love. The generous heart will

nev - er prove, A trai - tor to the cause of love. No, no, no, no, *pp*

No, no, no, no, but faithful to the cause will prove. *pp* The generous

nev - - - er prove, A trai - - - tor to the cause of love.

No, no, no, no, but faith - - - ful to the cause will prove.

heart will nev - er prove, A traitor to the cause of love.

8va.

ritard.

f

ORGAN VOLUNTARY.

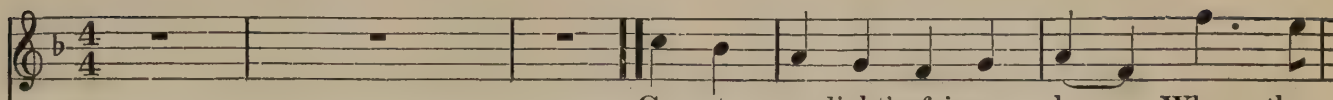
COMPOSED BY R. BRODERIP.

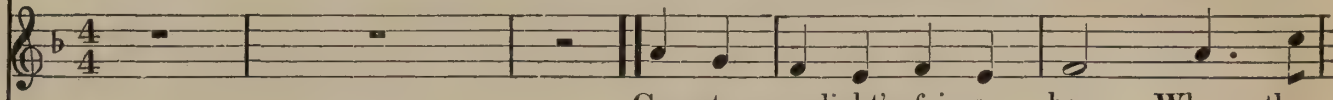
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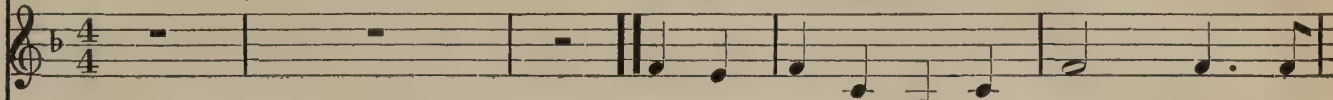
LARGO.

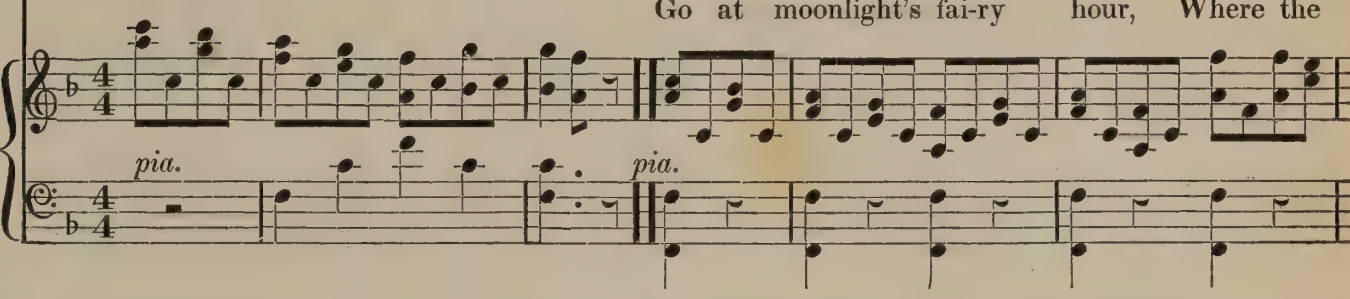
adagio.

MUSIC BY HIMMEL.....ARRANGED EXPRESSLY FOR THIS WORK.

1ST SOPRANO.  Go at moonlight's fai-ry hour, Where the

2D SOPRANO.  Go at moonlight's fai-ry hour, Where the

3D SOPRANO.  Go at moonlight's fai-ry hour, Where the

LARGH'TO.  *pia.* *pia.*

silvery rip - ples shine; Mark a lit - tle, love - ly flower: Be that love - ly flow'ret

silvery rip - ples shine; Mark a lit - tle, love - ly flower: Be that love - ly flow'ret

silvery rip - ples shine; Mark a lit - tle, love - ly flower: Be that love - ly flow'ret

thine, Be that love - ly flow'ret thine.

thine, Be that love - ly flow'ret thine.

thine, Be that love - ly flow'ret thine. *ritenuto.*

Mild as heaven's own blue, it beameth,
Like a clear and cloudless sky;
Image of true love, it seemeth
To the heart sweet words to say.

And methinks its blue eyes glisten,
Full of love and tender thought;
While from far it whispers, listen,
'O, forget, forget me not!

DUETT.—A W A K E, M Y T R E M B L I N G L Y R E.

WORDS TRANSLATED FROM THE GERMAN, BY C. T. BROOKS.....MUSIC BY C. KELLER.

ARRANGED EXPRESSLY FOR THIS WORK.

ALLEGRETTO.

pia. *pp* *smorz.*

con espress. *pia.*

Awake, my trembling lyre! On evening's quivering breezes, And

Awake, my trembling lyre! On evening's quivering breezes, And

p

let thy silvery mu - sic, Steal soft - ly o'er the wea - ry, And soothe their souls to rest.

p

let thy silvery mu - sic, Steal soft - ly o'er the wea - ry, And soothe their souls to rest.

p

Through memory's golden chambers, Bid pass the forms of beau - ty, Till lost in heavenly rapture, The

Through memory's golden chambers, forms of beau - ty, Till lost in heavenly rapture, The

eye shall see the glo - - ry, The ear shall hear the music, Aye, the mu - sic of the blest.

eye shall see the glo - - ry, The ear shall hear the music, Aye, the mu - sic of the blest.

pp Then mur - mur, sweet lyre! And let thy sil - very mu - - sic Steal soft - ly o'er the

pp Then mur - mur, sweet lyre! And let thy sil - very mu - - sic Steal soft - ly o'er the

ad lib. dim. *a tempo.* wea - - ry, And soothe their souls to rest.

ad lib. dim. *a tempo.* wea - - ry, And soothe their souls to rest.

pp *lento.*

'OH HOW SWEET WHEN DAYLIGHT CLOSES.'

FROM THE GERMAN.....ARRANGED EXPRESSLY FOR THIS WORK.

ALLEGRETTO.

The musical score is written for voice and piano. It begins with a piano introduction in 4/4 time, marked 'ALLEGRETTO.' The piano part features a melody in the right hand and a harmonic accompaniment in the left hand, both in G major. The introduction is marked with a mezzo-forte (mf) dynamic and ends with a fortissimo (ff) crescendo. The vocal part enters with the lyrics: 'Oh, how sweet when daylight closes, When the western sun reposes, And the dew is on the roses.' The piano accompaniment continues with a steady rhythm, marked with a mezzo-forte (mf) dynamic. The vocal part then repeats the lyrics: 'Oh, how sweet when daylight closes, When the western sun reposes, And the dew is on the roses.' The piano accompaniment continues with a steady rhythm, marked with a mezzo-forte (mf) dynamic. The vocal part then repeats the lyrics: 'Brother! then how sweet to rove Through the meadow and the grove, thro' the meadow and the grove.' The piano accompaniment continues with a steady rhythm, marked with a mezzo-forte (mf) dynamic. The vocal part then repeats the lyrics: 'Oh, how sweet, Oh, how sweet when daylight closes.' The piano accompaniment continues with a steady rhythm, marked with a mezzo-forte (mf) dynamic. The score concludes with a final piano accompaniment section.

O, how sweet when day is ending,
 And the golden sun descending,
 Sweet to hear our songs ascending,
 Brothers! from the starlit grove,—
 Songs of gladness and of love.
 O, how sweet,
 O how sweet when day is ending.

O, how sweet the bell's low pealing,
 On the ear so softly stealing,—
 Home we go with grateful feeling,
 Thank the God who reigns above,
 And with songs of praise and love,
 Sink to rest,
 Sink to rest, with grateful feeling.

CAVATINE DE LA ZELMIRA.

COMPOSED BY HENRI HERTZ.

ALLEGRO MODERATO.

TEMA.

*con delicatissima.**p*

3

3

pp sotto voce.

8va.

*ped.**ped.*** cres.**dolce.**p**ped.**sf*****ped. cres.**sf*

f *ped.* ** ped.* ***

VAR. 1.

8va.

BRILLANTE.

p leggiero.

b

loco.

8va.

b

loco.

8va.

loco.

p sempre leggiero. *cres. - - - - dim. - -*

8va.

loco.

cres - - - - cen - - - - do. *ped. f*

*sempre piu. fuoco.****

ped.

8va.

loco.

8va.

loco.

ff *ped.* ***

VAR. 2.

VIVO.

pp

rinforzando.

sf *p*

f *con fuoco.*

p *p* *poco a poco.* *cres.* *ped.* *

8va.

ff *ped.* * *sf*

G A L O P P E.

FROM THE OPERA OF GUILLAUME TELL.....BY ROSSINI.

Trombe.

The musical score is for a Trompe part, likely a trumpet or trombone, from the opera Guillaume Tell by Rossini. The score is in 2/4 time, key of D major (two sharps), and consists of six systems of staves. The first system shows the Trompe part with a forte (f) dynamic. The subsequent systems show the piano accompaniment with various dynamics including forte (f), fortissimo (ff), and piano (p). The score is written for a single Trompe part, with the piano accompaniment provided for the other instruments.

WALTZ.

COMPOSED BY HÜNTEN.

ALLEGRO
MODERATO.

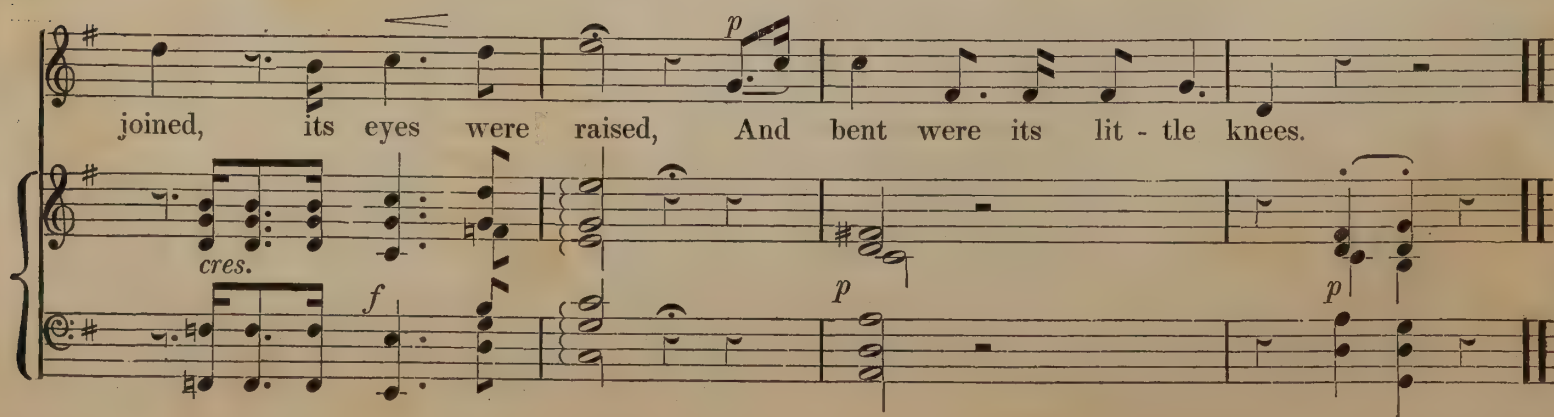
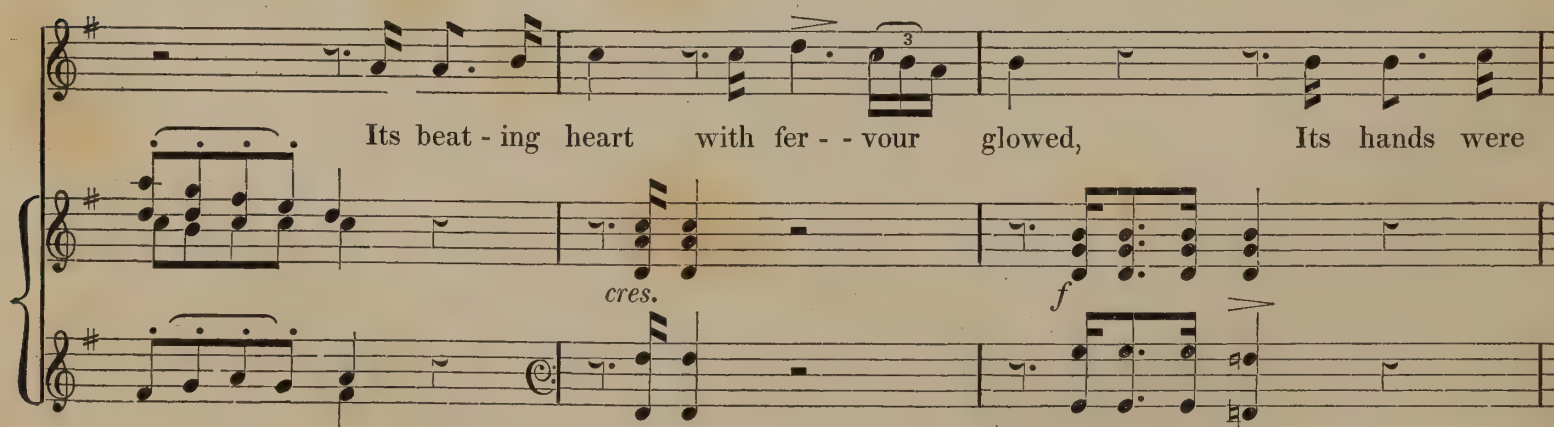
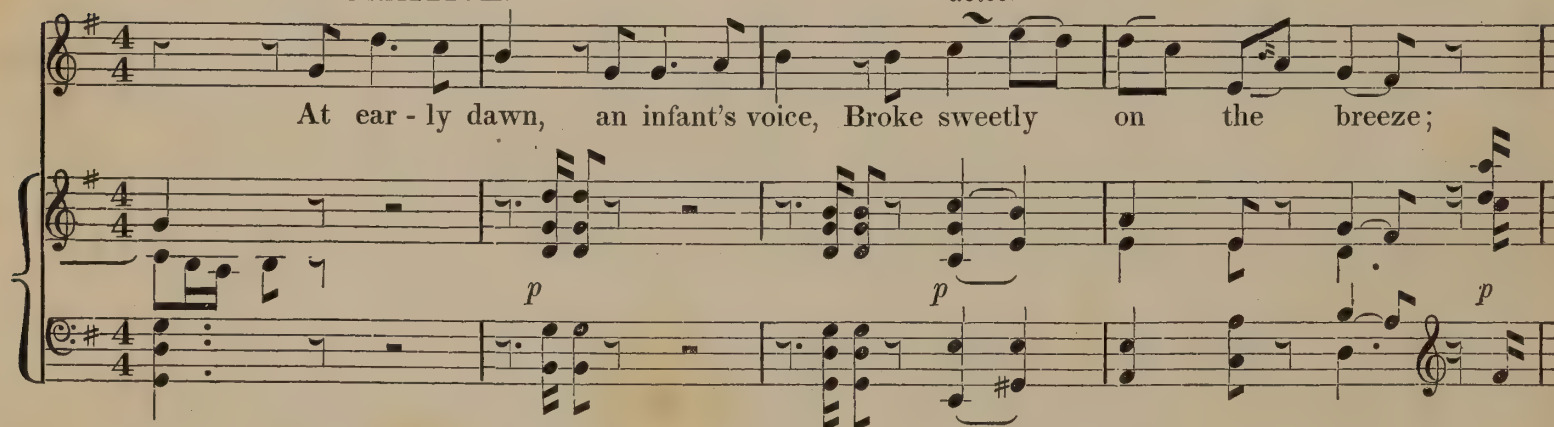
The musical score is written for piano and consists of six systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'ALLEGRO MODERATO'. The score includes various musical notations such as triplets, slurs, and dynamic markings like *p dolce*, *f*, *pp*, and *p*. Fingerings are indicated by numbers 1-4, and some notes are marked with an 'x'. The piece concludes with a double bar line and a final chord.

THE INFANT'S PRAYER.

THE MUSIC COMPOSED BY VINCENT NOVELLO.

LARGHETTO
CON
ESPRESSIONE.

RECITATIVE.

dolce.

Devoto, e con espress.

LARGHETTO.

dolce.

Fath - er a - bove! my anx - - ious prayer, Would fain to

Thee, O Lord, as - - cend, O deign to hear my fee - - ble voice, My

*With energy.**p*

Fath - er, God! and Friend! My Fath - er, God! and Friend.

O, Thou, who suf - - fered

lit - - - tle ones To ap - proach thy sa - - - cred, sa - - - cred knee, Look

down on those whose ten - - der cares, are im - i - tating Thee: Look

down on those, look down on those, whose ten - - der cares are

im - i - - tat - ing Thee.

ALLEGRETTO. *p*

May length of days, with honor crowned, On earth their hap - - py

por - - tion be; May length of days, with hon - - or crowned, On earth their hap - py

por - - tion be, On earth their hap - - py por - - - tion be.

ANDANTE. *dolce e soave.*

p And smil - ing cher - ubs whis - per peace, And smil - ing cher - ubs whisper

peace, When death their souls sets free, When death their souls sets free; And smil - ing

rallen. cher - ubs whis - - per peace, And smil - ing cher - ubs whis - - per peace, When

death, when death their souls sets free.

morendo. *pp*

LE RANZ DE VACHES.

TYROLIENNE...FOR ONE OR TWO VOICES.

ALLEGRETTO.

AMABILE.

Breathe not that mountain
Breathe not that mountain

f ped * *p*

cry - - The which in youth I heard, - If thou'dst not wake the sigh, - - There's
cry - - The which in youth I heard, - If thou'dst not wake the sigh, - - There's

witch - e - ry in each word! Past scenes its sounds re - new, To mem' - ry dear,
witch - e - ry in each word! Past scenes its sounds re - new, To mem' - ry dear,

Home once again I view. Lov'd voi - ces hear! Sweet Ranz des

Home once again I view. Lov'd voi - ces hear! Sweet Ranz des

Vaches! like you, what strain can cheer? Tra - ou, Tra - ou, Tra - ou,

Vaches! like you, what strain can cheer? Tra - ou, Tra - ou, Tra - ou,

Traou, Tra - - - ou, Tra - - - ou, Tra - - - ou, Tra - - - ou, Tra - - - ou,

Traou, Tra - - - ou, Tra - - - ou, Tra - - - ou, Tra - - - ou, Tra - - - ou,

Tra - - - ou, Tra - - ou, Traou!

Tra - - - ou, Tra - - ou, Traou!

Yet it is death to sound
To absent hearts that strain!
For madness still is found
A follower in its train!
The warrior's heart it blights,

He glory flies!
Chief of unnumbered fights,
For home he dies!
Sweet Ranz de Vaches!
Thy strains still wake our sighs!—Traou, &c

ROUND—LO! MORN IS BREAKING.

MUSIC BY CHERUBINI.

ANDANTINO
SOSTENUTO.

The piano introduction is in B-flat major, 4/4 time. It begins with a melody in the right hand, marked *p soave.* (piano, soft). The left hand provides a harmonic accompaniment. The melody features a crescendo (*cres.*) leading to a series of chords in the final measures.

1ST SOPRANO.

Lo! Morn is break - ing, Slow - - ly a - wak - - ing,

The piano accompaniment for the first vocal line begins with a *rallen.* (rallentando) section, followed by a *tempo.* (tempo) section. The right hand features a melodic line with eighth notes, while the left hand provides a steady accompaniment. The tempo change is marked with *p* (piano).

Night's veil di - - vid - - - ing, O'er o - cean glid - - - ing, Steals the first

The piano accompaniment for the second vocal line continues the melodic and harmonic themes established in the first section. It features a series of eighth-note patterns in the right hand and a supporting bass line in the left hand.

light of the new com - ing day. Lo! Morn is break - - - ing, Slow - - ly

2D SOPRANO.

Lo! Morn is break - - ing,

Slow - - ly a - - wak - - - ing, Night's veil di - - vid - - - ing, O'er o - - cean

Slow - - ly a - - wak - - - ing, Night's veil di - - vid - - - ing, O'er o - - cean

glid - - - ing, Steals the light of the com - - - ing day.

glid - - - ing, Steals the first light of the com - - - ing day. Lo! Morn is

Lo! Morn is break - - - ing, Slow - - - ly a - - wak - - - ing,
 break - - - - ing. Slow - - - ly, slow - - - ly a - - wak - - - ing,
 3D SOPRANO.
 Lo! Morn is break - - ing, Slow - - - ly a - - - wak - - - ing,

Night's veil di - - vid - - - - ing, O'er ocean glid - - - - ing,
 Night's veil di - - vid - - - - ing, O'er ocean glid - - - - ing, Steals the
 Night's veil di - vid - - - - ing, O'er o - cean glid - - - - ing, Steals the first

Steals - - - - the day. *p* Lo! Morn is break - - ing,
 light of the com - - - ing day. *p* Lo! Morn is break - - - ing,
 light of the com - - - ing day. *p* Lo! Morn is break - - ing. Slow - - ly

Slow - - - ly a - - wak - - ing, Night's veil di - vid - - - ing, O'er o - - cean

Slow - - - ly a - wak - - ing, Night's veil di - vid - - - ing,

Slow - - - ly a - wak - - ing, Night's veil di - - vid - - - ing, O'er ocean

The first system of the hymn consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Slow - - - ly a - - wak - - ing, Night's veil di - vid - - - ing, O'er o - - cean". The piano part features a steady eighth-note accompaniment.

glid - - - ing, Steals the first light of the new com - - ing day.

O'er ocean glid - - - - ing, Steals the new com - - ing day.

glid - - - ing. Steals the light of the new com - - ing day.

The second system continues the hymn with three vocal staves and piano accompaniment. The lyrics are: "glid - - - ing, Steals the first light of the new com - - ing day." and "O'er ocean glid - - - - ing, Steals the new com - - ing day." and "glid - - - ing. Steals the light of the new com - - ing day." The piano accompaniment continues with a steady eighth-note accompaniment.

ORGAN PIECE.

ADAGIO.

The organ piece is marked "ADAGIO." and consists of two staves. The key signature is one flat (B-flat) and the time signature is 2/4. The music is written in a grand staff format, with the right hand in treble clef and the left hand in bass clef. The tempo is slow, as indicated by the "ADAGIO." marking.

THE ROSE.

ARRANGED AS A SONG, IN ONE OR TWO PARTS, WITH SYMPHONIES AND ACCOMPANIMENT, EXPRESSLY FOR THIS WORK.

ALLEGRETTO.

p

When the Spring a - wak - ing, Winter's chains is break - ing,

Bright 'mid sparkling green, Many a rose is seen, Bright 'mid sparkling green,

Many a rose is seen.

3 x 1 3

1 x 1

Morning's first faint flushing,
Sees them softly blushing;
Evening's peaceful close,
Loves the fragrant rose.

Ah! too brightly glowing,
Soon chill Autumn blowing,
Thy short day shall close,
Lovely, fleeting rose!

Mortal! life's short hour,
Fades like that frail flower;
Time is on the wing —
O! improve thy Spring.

WALTZ.

COMPOSED BY GEO. J. WEBB.

3 1 1 3 2 1 3

p

8va

sf

f

3 2 1 2 1 3 2 4 1 2 4 1 2 4 3

FINE.

2 1 3 1 3 2 1 3 2 1 3 1 2 3 1

sf *pia*

cres. *ff*

DA CAPO.

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VIVI TU, TENE SCONGUIRO.

DONINZETTI'S FAVORITE AIR.....ARRANGED BY T. A. RAWLINGS.

con espres: un poco ad lib:

CANTABILE.

dolce.

cres

ped

dim.

ped.

ped.

ten.

8va.

loco.

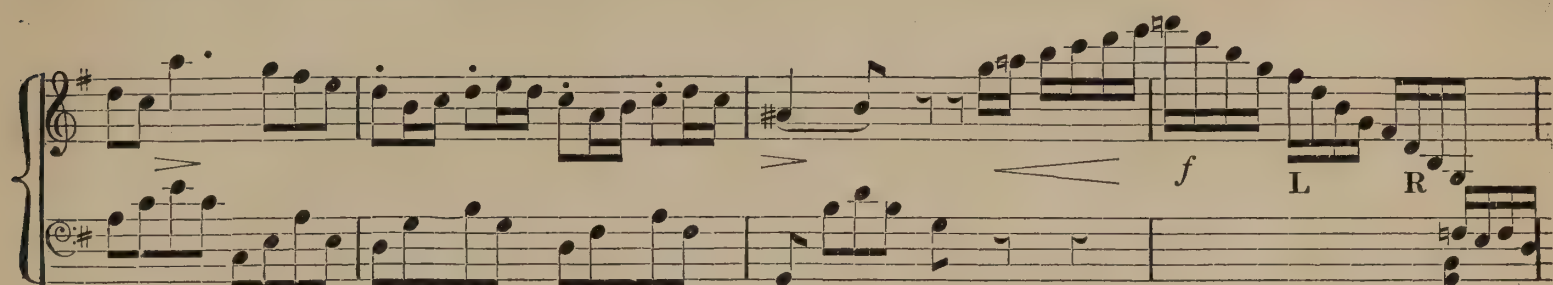
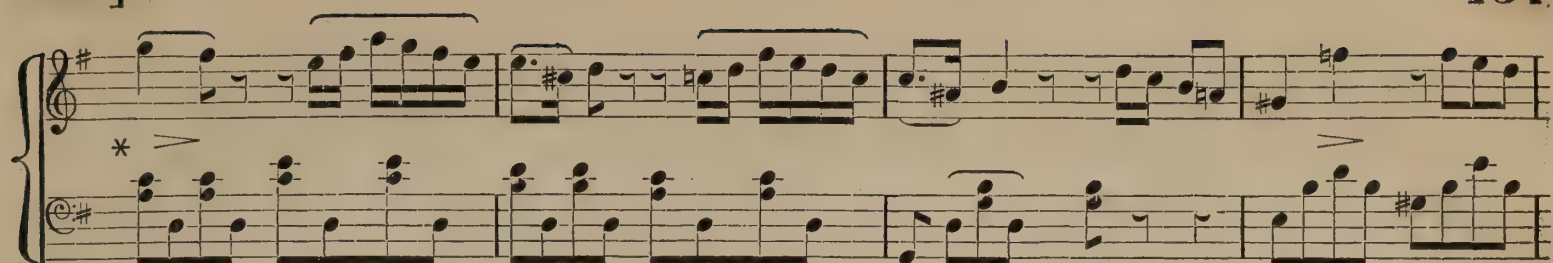
rallen:

a tempo.

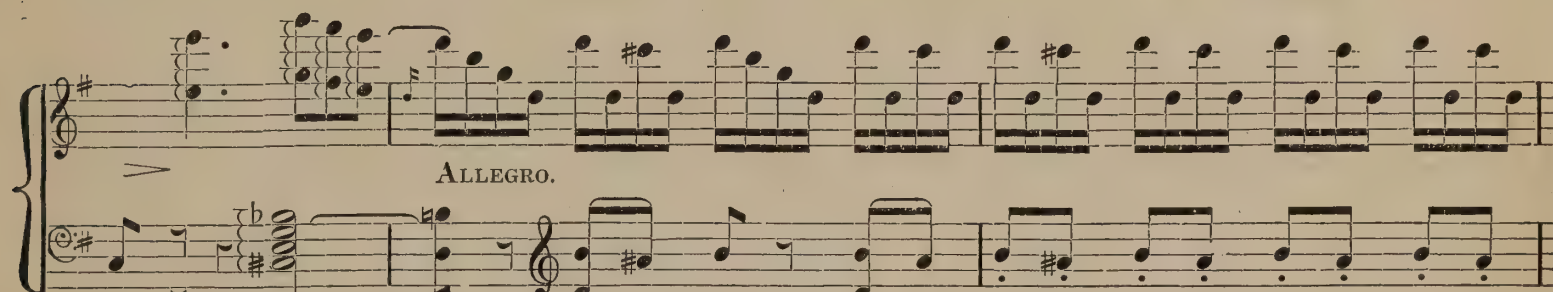
8va.

loco.

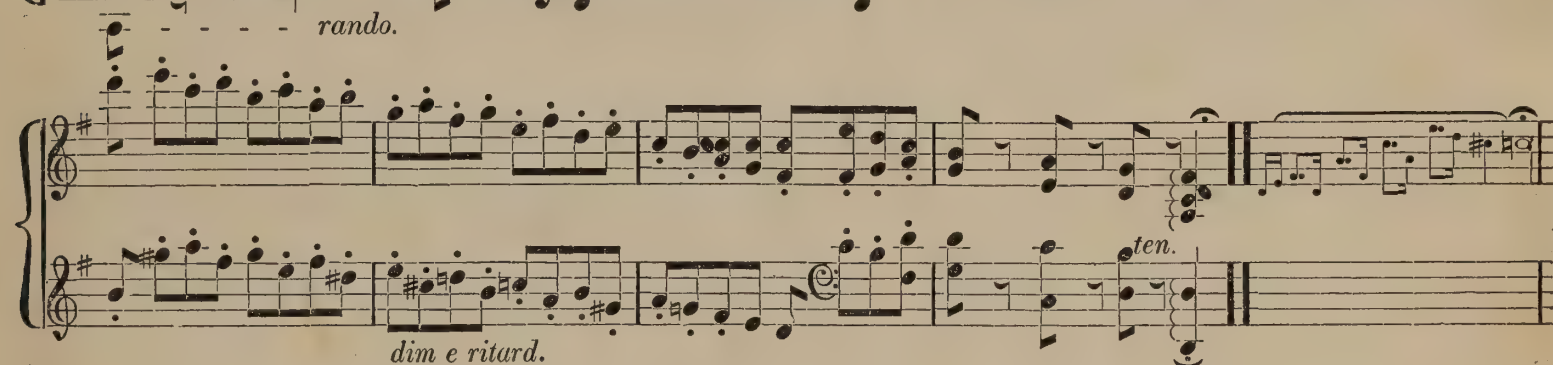
ped.



accele - - -

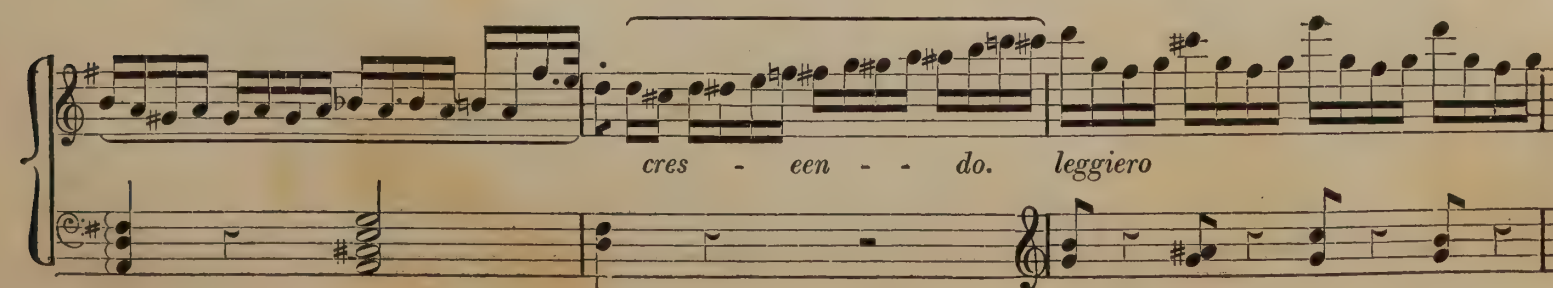
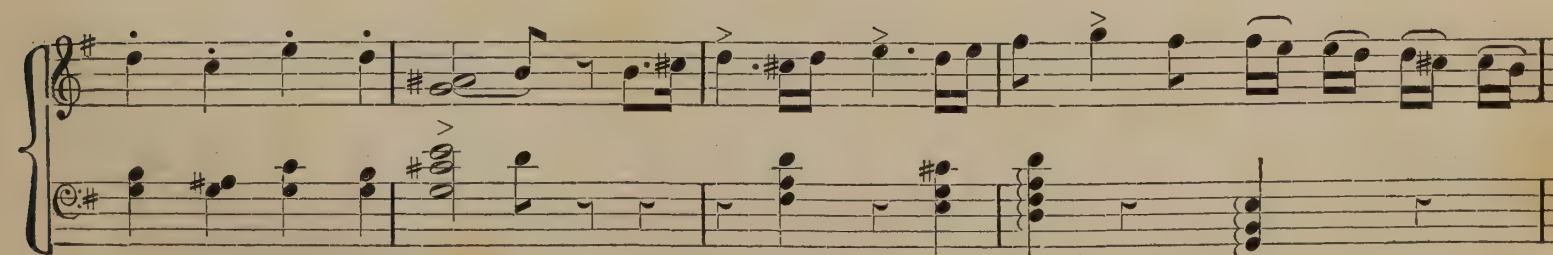
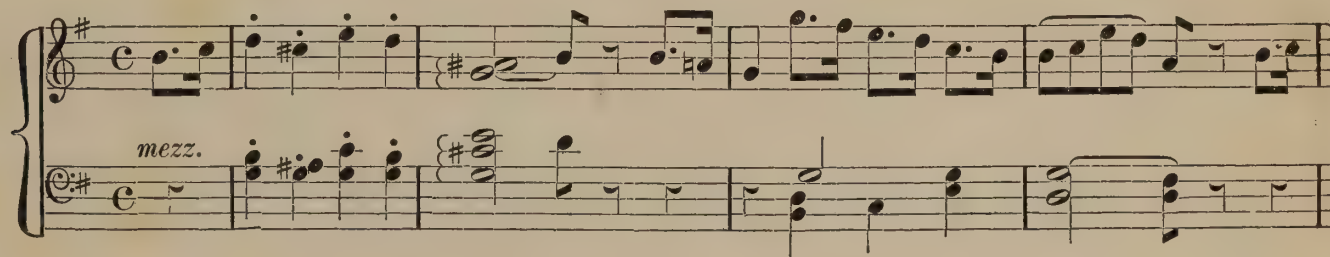


rando.



'NEL VEDER.'

MODERATO.



8va

First system of musical notation, measures 1-2. The right hand features a rapid sixteenth-note scale in G major. The left hand plays a simple accompaniment of eighth notes.

Second system of musical notation, measures 3-4. The right hand continues the scale. The left hand has a crescendo marking (*cres*) over measures 3-4, followed by a decrescendo (*cen*) in measure 4.

Third system of musical notation, measures 5-6. The right hand continues the scale. The left hand has a *loco.* marking above measure 5 and a *do.* marking below measure 5. A forte (*f*) dynamic is marked in measure 5, and a mezzo-forte (*mezz*) dynamic is marked in measure 6.

Fourth system of musical notation, measures 7-8. The right hand continues the scale. The left hand features a series of chords and a decrescendo (*cen*) marking in measure 8.

Fifth system of musical notation, measures 9-10. The right hand features triplets in measures 9 and 10. The left hand has a crescendo (*cres.*) marking over measures 9-10.

Sixth system of musical notation, measures 11-12. The right hand continues the scale. The left hand has a *cres - - - cen - - - do.* marking over measures 11-12.

Seventh system of musical notation, measures 13-14. The right hand continues the scale. The left hand has an *8va* marking above measure 13 and a *loco.* marking above measure 14.

8va

Brill.

loco.

ritar - - - dando:

Coda. piu moto.

a tempo.

f

loco.

8va

loco

8va

loco

ff

8va

loco

DUETT.—SISTER, HOW THIS FADED FLOWER.

FROM THE OPERA OF 'JESSONDA,' BY LOUIS SPHOR.

ALLEGRO. *pia.*

Sis - ter,

Sis - ter,

cres. *f*

how this fa - - - ded flow - - - er, Wakes re - membrance of the past; Tho' its

how this fa - - - ded flow - - - er, Wakes re - membrance of the past; Tho' its

f

bloom is gone, gone at last, Still it owns a ma - - gic power; For his

bloom is gone, gone at last, a ma - - gic pow - er, For his

p

cres. hand the gift be - stowed. *dim.* For his hand the gift be - stowed. *p*

hand the gift be - stowed, *p* For his hand the gift be - stowed. While in

lands far dis - - tant stray - ing, Say, has ab - sence wrought no ill? Is his

heart as con - - stant still? Or does plight - ed truth de - cay - - - ing, Like this

droop - ing floweret show? Fades it so? Though in lands far dis - - tant

stray - - ing, Ab - - sence sure will work no ill; Yes, his heart is con - stant

still; Trust his truth, which, un - - - de - ceiv - - ing, Can no blight - ing change e'er

know, or fading shew. Sis - ter,
Sis - ter,

cres. how this fa - - - ded flow - - - er, Wakes re - membrance of the past; *f* Tho' its
how this fa - - - ded flow - - - er, Wakes re - membrance of the past; *f* Tho' its

p bloom is gone, gone at last, Still it owns a ma - - gic power; For his
p bloom is gone, gone at last, a ma - - gic pow - er, For his
p

cres. *dim.* *p*

hand the gift be - stowed. For his hand the gift be - stowed. The

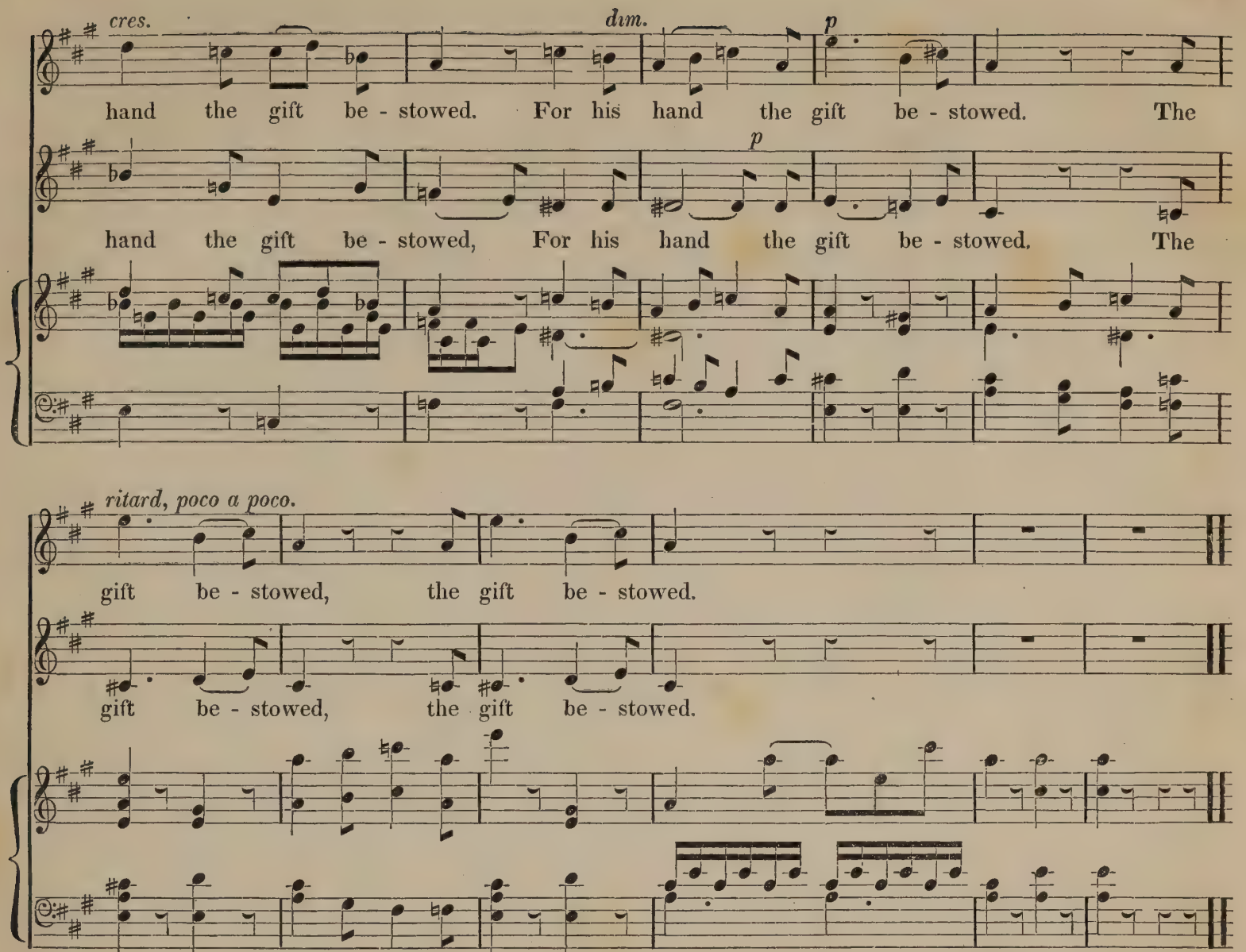
p

hand the gift be - stowed, For his hand the gift be - stowed. The

ritard, poco a poco.

gift be - stowed, the gift be - stowed.

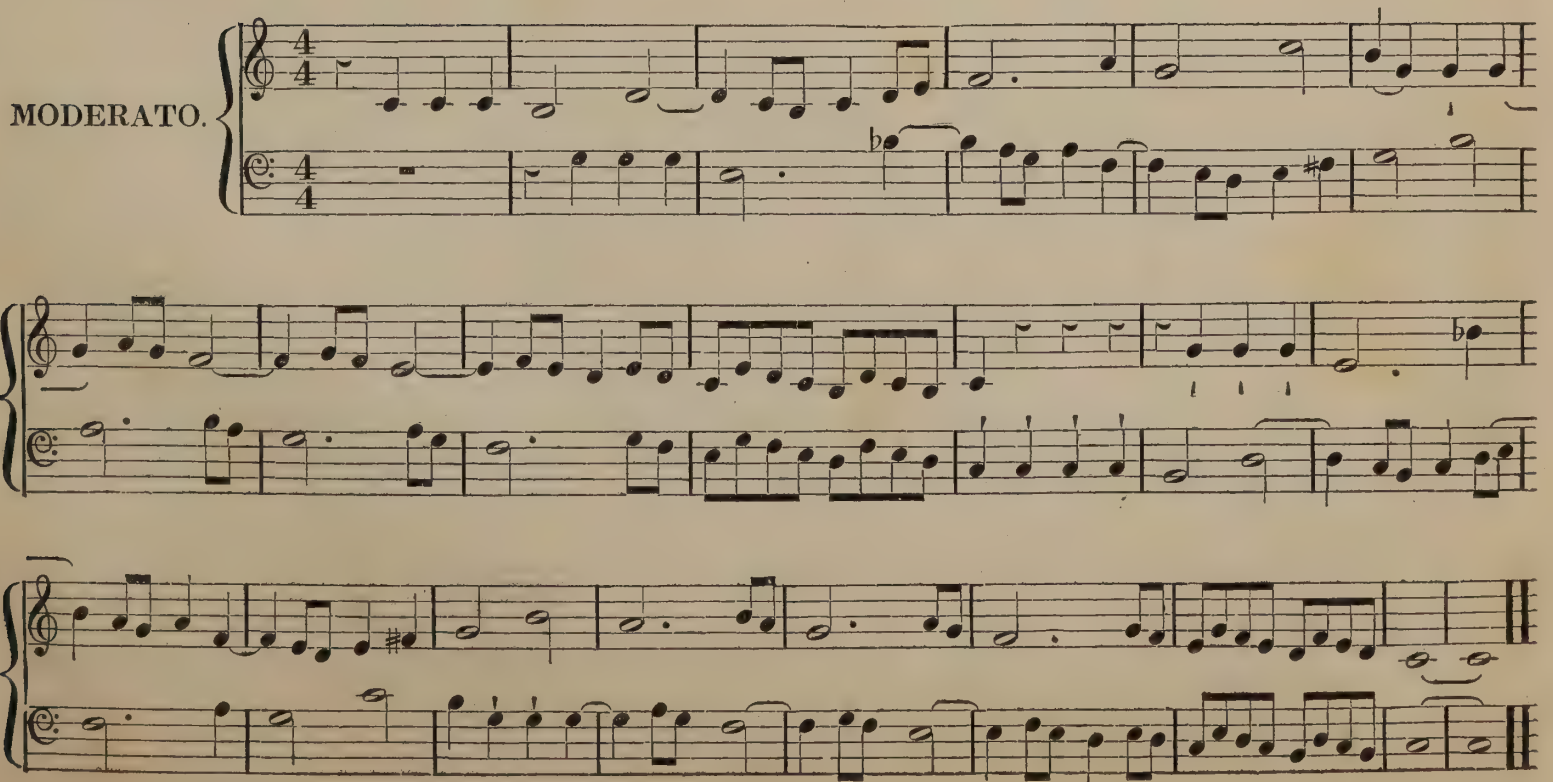
gift be - stowed, the gift be - stowed.



ORGAN PIECE.

COMPOSED BY M. HENKEL.

MODERATO.



GLEE.—BLEST WERE THE DAYS.

COMPOSED BY SIR J. A. STEVENSON.

1st SOPRANO. *2/4* Blest were the days when wisdom held her reign, And shepherds sought her, on the

2d SOPRANO. *2/4* Blest were the days when wisdom held her reign, And shepherds sought her, on the

BASE. *2/4* Blest were the days when wisdom held her reign, And shepherds sought her, on the

MODERATO. *2/4*

p si - lent plain, shepherds sought her, shepherds sought her, shepherds sought her on the *cres* *dim* *3*

p si - lent plain, shepherds sought her shepherds sought her on the *cres* *dim*

p si - lent plain, shepherds sought her shepherds sought her on the *cres* *dim* *3*

p si - lent plain, on the si - lent plain; plain; With truth she wed - ded *m* *cres*

p si - lent plain, on the si - lent plain; plain; With truth, with *m*

p si - lent plain, on the si - lent plain; plain; With truth she wed - ded

p *pp* *1* *2* *m* si - lent plain, on the si - lent plain; plain; With truth she wed - ded *m* *cres*

p *pp* si - lent plain, on the si - lent plain; plain; With truth, with *m*

p *pp* si - lent plain, on the si - lent plain; plain; With truth she wed - ded

cres.
in the secret grove, with truth she wedded in the secret grove, *f* Immor - - - tal truth, Im -
p
truth, with truth she wedded in the grove, *f* Immor - - tal truth, and
cres
in the secret grove. *f* With truth she wedded in the

mor - - - tal truth, and daugh - ters blest their love - - Im - mor - - - tal truth, & daughters
daughters blest their love, and daughters blest their love - - Immortal truth, & daughters
se - - cret grove. Immortal truth, & daughters blest their love - Immortal truth, & daughters

f
blest - their love. Oh! haste fair maids, Oh! haste fair maids, ye virtues come a -
f
blest - their love, Oh! haste fair maids, Oh! haste fair maids, ye virtues come a -
f
blest - their love, Oh! haste fair maids, Oh! haste fair maids.

way - - - - - Ye vir - tues

way, Oh! haste fair maids, Oh! haste fair maids, Ye virtues come a - way, Ye vir - tues

Oh! haste fair maids, Oh! haste fair maids, Ye virtues come a - way, Ye vir - tues

f *p* *f* *p* *f*

come - - a - way - Sweet - - - - - peace - Sweet - - - - -

come - - a - way - Sweet - - - - - peace - Sweet - - - - -

come - - a - way -

p *f* *p* *f*

peace - Sweet peace and plen - ty, Sweet peace and plen - ty, lead you on your

peace - Sweet peace and plen - ty, Sweet peace and plen - ty, lead you on your

Sweet peace and plen - ty, Sweet peace and plen - ty, lead you on your

p *f* *p* *f*

way, lead you on your way - well - - may your hearts be -

way, lead you on your way - well - - may your hearts believe the

way, lead you on your way - well - - may your hearts be - lieve believe be -

lieve the truth I tell, the truth I tell - - "Tis vir - tue "Tis vir - tue makes the

truth I tell, the truth I tell - - "Tis vir - tue "Tis vir - tue makes the

lieve the truth I tell, the truth I tell - - "Tis vir - tue "Tis vir - tue makes the

bliss where e'er we dwell. "Tis vir - tue makes the bliss where e'er - - - we dwell - - -

bliss where e'er we dwell. makes the bliss where e'er - - - we dwell - - -

bliss where e'er we dwell. "Tis vir - tue makes the bliss where e'er - - - we dwell - - -

MADNESS HAD EASED HER BURNING BRAIN.

MUSIC COMPOSED BY GEO. J. WEBB.....WORDS BY — S. M. CHESTER.

RECITATIVE.

Madness had eased her burning brain, And laughing at the ra - ging main, She

mf

con espres. dolce. a tempo.

clasped her babe, and thus beguiled His sobs to rest in breath - ings wild.

cres. p pp

ritard. ANDANTINO. pia ped

poco slentando.

Hush thee, my dar - - - ling - thy cra - dle's a

boat, And its rockers the waves of the deep - - - - - Hush,

ritard. *a tempo.*

pp

thee - my dar - - - ling, thy cra - - - - - dle's a boat, And its

rockers - - the waves of the deep.

poco ritard. And

tremando. pp

ped

hark! hear the winds, 'tis their lul - - - - - la -

fpp *diminuendo.*

by note - - - - - To sing my

dim *dolce.*

dim *pp*

8

sweet Henry to sleep. Yes, yes, sleep little Henry, sweet

sweet - - - is the rest, Of the Gull on the foam of the Sea, - - - But

you dear - - - est infant on Ocean's soft breast, Shalt sleep sweeter,

deeper deep - er than he. - - *pp* Sweet - - - er, deep - - - er,

sweet - er deep - er than he. *diminuendo.* - - - *pp* *ped.*

SIMPLICITY.

A WALTZ, COMPOSED EXPRESSLY FOR THIS WORK BY E. R. HANSEN, PROFESSOR OF MUSIC, PROVIDENCE, R. I.

LIVELY.

p

ff ped

** ped*

p

8va

loco.

1st. 2d. 2d. time 8va.

FINE.

softly.

1st. 2d.

D. C.

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RONDINO.

ON A THEME OF MERCANDANTE'S.....BY HÜNTEN.

INTRODUCTION.

INTRODUCTION.

2/4

p *dolce.* *f* *ritenuto.*

RONDINO.

RONDINO.

2/4

p leggiero.

ALLEGRETTO.

This page of musical notation is a single system for a piano piece, consisting of seven systems of staves. The notation is written in a key with one sharp (F#) and a common time signature (C). The piece is characterized by intricate fingerings, often indicated by numbers 1-4 and 'x' marks, and a variety of dynamic markings including *f*, *sfz*, *cres*, *dim*, *p*, and *ff*. The first system begins with a forte (*f*) dynamic and features a complex melodic line in the right hand with many slurs and ties. The second system includes the lyrics "cres - - - cen - - - do." and features a series of chords in the left hand. The third system starts with a *sfz* (sforzando) marking and includes the word "dim" (diminuendo). The fourth system continues the melodic development in the right hand. The fifth system includes the lyrics "cres - cen - do." and features a series of chords in the left hand. The sixth system begins with a *p dolce* (piano dolce) marking and features a series of chords in the left hand. The seventh system concludes the piece with a *sfz* (sforzando) marking and the word "FINE." at the end.

f *sfz* *cres* *cen* *do.* *sfz* *sfz* *dim* *cres* *cen* *do.* *p* *cres* *p dolce* *f* *ff* *sfz* *sfz* **FINE.**

POLONAISE.

COMPOSED BY KOZLOWSKI, OF WARSAW.

MODERATO
ASSAI.

8va

ped

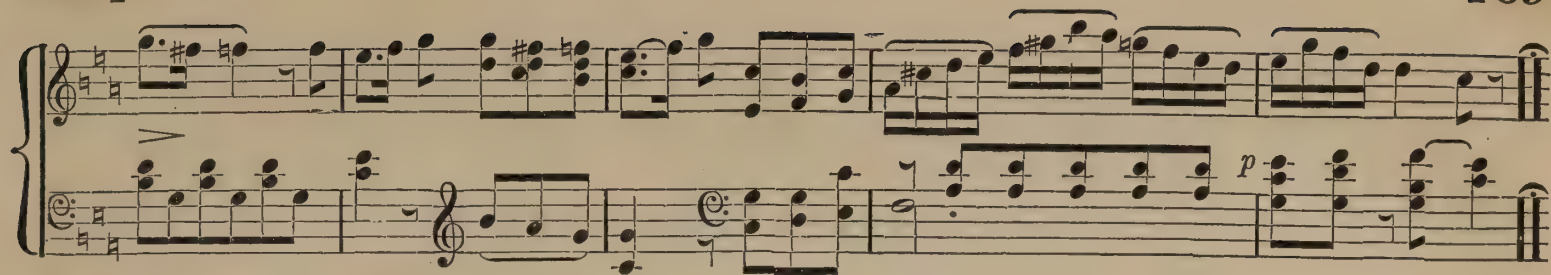
loco

cres *dim* *f* *p*

FINE.

TRIO.

Dal segno al Fine. *p*

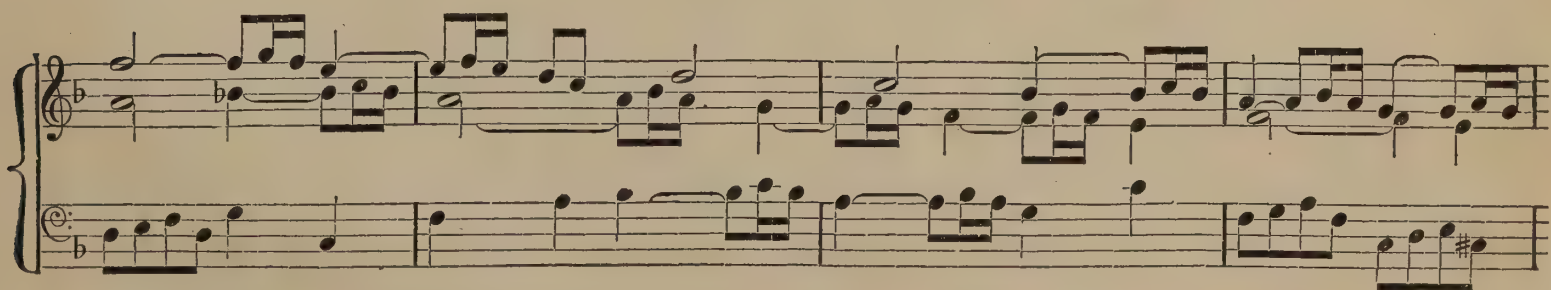
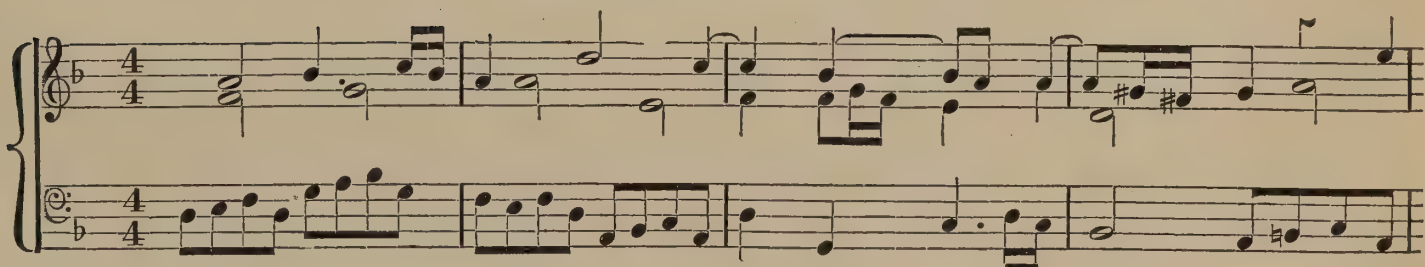


Trio da capo al segno; e poi Polonaise D. C. al Fine.

ORGAN PIECE.

COMPOSED BY ZIPOLI.

LARGO.



QUARTETTO,

FROM SIMIRARMIDE.....BY ROSSINI.

ANDANTE.

Piano introduction for the quartet. The music is in 6/8 time, key of B-flat major (two flats). The right hand features a melody with a forte (f) dynamic, while the left hand provides a bass accompaniment with a piano (p) dynamic. The piece concludes with a double bar line.

First system of vocal staves. It includes two treble clef staves and one bass clef staff. The bass staff contains the vocal melody with lyrics. The treble staves are currently empty.

Where are thy bowers, O Ca - - - naan, That sweet a - - - bode of

Piano accompaniment for the first system. It consists of two staves (treble and bass clef) with a continuous harmonic accompaniment in 6/8 time.

Second system of vocal staves. It includes two treble clef staves and one bass clef staff. The bass staff contains the vocal melody with lyrics. The treble staves are currently empty.

Is - - - - - rael? Where are thy banks, O Ked - ron, Where peace and love do

Piano accompaniment for the second system. It consists of two staves (treble and bass clef) with a continuous harmonic accompaniment in 6/8 time, concluding with a forte (f) dynamic.

Where are thy bowers, O Ca - - - naan, That sweet a - - - bode of

dwel, Thy bowers O Ca - - - naan, a - bode of

f *p*

Is - - - - - rael; Where are thy banks, O Ked - ron, Where

Is - - - - - rael; thy banks, O Ked - ron, Where

love and peace - - - do dwell; thy bowers, O

Where are thy bowers, O

love and peace do dwell;

f *f* *p*

Detailed description: This system contains the first two musical systems. The first system has a vocal line (treble clef) and a piano line (treble and bass clefs). The vocal line begins with a melodic phrase, followed by a rest, and then continues. The piano line provides harmonic support with chords and moving lines. The second system continues the vocal melody and piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

CON DOLCEZZA.

Ca - - - - naan, abode of Is - - - - - rael.

Ca - - - - naan, That sweet a - - - bode of Is - - - - - rael.

Ca - - - - naan; Is - - - - - rael,

Detailed description: This system contains the second and third musical systems. The third system includes triplet markings (3) over the piano accompaniment. The vocal line continues with the lyrics. The piano line provides accompaniment with chords and moving lines. The tempo/mood is marked 'CON DOLCEZZA'.

thy banks, O Ked - ron. Where love and peace do

Where are thy banks, O Ked - ron, Where love and peace - - - do

O Ked - ron, Where love and peace do

f

MAESTOSO.

dwell, O Ca - - - - naan,

dwell, thy bow'rs, O Ca - - - - naan, a - bode of

dwell. Ca - naan,

Where are thy bow'rs, O Ca - - - - naan, That sweet a - - - bode of

f

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Is - - - - - rael, O Kedron, Where love and peace do

Is - - - - - rael, Thy banks, O Kedron, Where love and peace do

Is - - - - - rael, Kedron, Where love and peace do

Is - - - - - rael, Where are thy banks, O Kedron, Where love and peace do

The image displays a page from a musical score, likely a vocal and lute setting. It consists of five systems of music. Each system includes a vocal line (treble clef) and a lute line (bass clef). The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: "dwell, Where love and peace do dwell, Where love and peace do dwell, Where are thy banks, O". The music is written in a historical style, with the lute line often using a simplified notation (chords and single notes) to accompany the vocal melody. The score is printed on aged, slightly discolored paper.

Ked - - - - ron, Where love and peace do dwell, Where love and peace do

Ked - - - - ron, Where love and peace do dwell Where love and peace do

Ked - - - - ron, Where love and peace do dwell, Where love and peace do

Ked - - - - ron, Where love and peace do dwell, Where love and peace do

dwell, Where love and peace do dwell Where are thy banks, O

dwell, Where love and peace do dwell, Where are thy banks, O

dwell, Where love and peace do dwell, Where are thy banks, O

dwell, Where love and peace do dwell, Where are thy banks, O

Ked - - - ron, Where love and peace do dwell, Where - - -

Ked - - - ron, Where love and peace do dwell, Where

Ked - - - ron, Where love and peace do dwell Where

Ked - - - ron, Where love and peace do dwell, Where

The piano accompaniment consists of two staves. The right hand features a melodic line with a sixteenth-note triplet in the final measure of the first system, marked with a '6' and an accent. The left hand provides a harmonic accompaniment. A fortissimo (*ff*) dynamic marking is present in the right hand of the piano part.

love and peace - - - - - do dwell.

love and peace - - - - - do dwell.

love and peace - - - - - do dwell.

love and peace - - - - - do dwell.

The piano accompaniment continues with two staves. The right hand has a melodic line with a sixteenth-note triplet in the first measure of the second system, marked with a '6' and an accent. The left hand provides a harmonic accompaniment. A piano (*p*) dynamic marking is present in the right hand of the piano part.

MUSIC BY M. W. BALFE.

ANDANTE
SOSTENUTO.

Piano introduction in B-flat major, 3/4 time. The music is marked 'ANDANTE SOSTENUTO' and begins with a piano (*p*) dynamic. It features a melody in the right hand and a supporting bass line in the left hand, with some chords in the right hand.

con espressione.

'Mid the scenes of ear - ly

First system of the song. The vocal line begins with the lyrics "'Mid the scenes of ear - ly". The piano accompaniment is in B-flat major, 3/4 time, with a piano (*p*) dynamic. The music is marked 'ANDANTE SOSTENUTO'.

youth, Memory still delights to stray; Scenes re - plete with love and

Second system of the song. The vocal line continues with the lyrics "youth, Memory still delights to stray; Scenes re - plete with love and". The piano accompaniment continues in B-flat major, 3/4 time, with a piano (*p*) dynamic.

truth, Fa - ded now a - - - way! Where those bowers of myr - tle

Third system of the song. The vocal line continues with the lyrics "truth, Fa - ded now a - - - way! Where those bowers of myr - tle". The piano accompaniment continues in B-flat major, 3/4 time, with a piano (*p*) dynamic.

wreath, In that maze, that maze of stream and tree, - - - - - Beats there

Fourth system of the song. The vocal line continues with the lyrics "wreath, In that maze, that maze of stream and tree, - - - - - Beats there". The piano accompaniment continues in B-flat major, 3/4 time, with a piano (*p*) dynamic.

still a heart to breathe One sad sigh for me, One sad

sigh, one sad sigh for me? One sad

sigh, One sad sigh - - - for me?

Sparkling do those fountains flow,
As when there I loved to stray?
Trees and flowers, do ye grow
By the silent way?

Where those bowers of myrtle wreath,
In that maze of stream and tree,
Beats there still a heart to breathe
One sad sigh for me?

THE BUTTERFLY.

ARRANGED WITH SYMPHONIES AND ACCOMPANIMENT EXPRESSLY FOR THIS WORK.

ALLEGRETTO.

The musical score is written for voice and piano. It begins with a piano introduction in B-flat major, 6/8 time, marked *ALLEGRETTO*. The piano part features a delicate melody in the right hand and a supporting bass line in the left hand, with a *p* (piano) dynamic marking. The vocal parts enter with the lyrics "With paint - ed wings so". The piano accompaniment continues with a flowing, arpeggiated pattern. The vocal parts then sing "gai - - - ly By mountain and in val - - - ley, The but - ter - fly is seen, When". The piano accompaniment provides a lush, textured background with sustained chords and moving lines. The score concludes with the vocal parts singing "peeps the ear - liest green." and the piano accompaniment providing a final, gentle harmonic support.

With paint - ed wings so

With paint - ed wings so

gai - - - ly By mountain and in val - - - ley, The but - ter - fly is seen, When

gai - - - ly By mountain and in val - - - ley, The but - ter - fly is seen, When

peeps the ear - liest green.

peeps the ear - liest green.

The fra - grant meadow flow - ers All fresh from A - pril showers, The

The fra - grant meadow flow - ers All fresh from A - pril showers, The

p

flowers so pure and bright, Ah! they are his de - light, Ah! they are his de -

flowers so pure and bright, Ah! they are his de - light, Ah! they are his de -

f

light.

light.

At early dawn he sallies
To range the verdant vallies,
And then with eager lips,
Each honied flower to sip,

Yet, ah, how short his hour,
He seems a flying flower—
At morning bright and gay,
Ere night he fades away!

ARRANGED WITH SYMPHONIES AND ACCOMPANIMENT EXPRESSLY FOR THIS WORK. FOR ONE OR TWO VOICES.

ALLEGRETTO.

8va *loco.*

O'er the fields and

meadows, Dark and deep - 'ning shad - ows Came stealing on; While in heaven high

o'er me, 'Mid the fields of glo - ry, The mild moon shone.

Like the silver gleaming,
Soft the light was streaming
O'er hill and vale;
But the dark clouds gliding,
Soon her glory hiding,
Made night grow pale.

Thus we tell the story
Of all human glory—
'T is bright to day;
'Ere the dawn of morrow,
'Mid the clouds of sorrow,
It fades away.

YES, 'TIS THE INDIAN DRUM

A ROUND FOR THREE VOICES, BY HENRY R. BISHOP.

ANDANTINO,
CON MOTO.

First system of the piano introduction. The right hand is in treble clef with a key signature of one flat and a 4/4 time signature. It contains a melodic line with a trill and an 8va. marking. The left hand is in bass clef with the same key signature and time signature, playing a rhythmic accompaniment of eighth notes. A piano (p) dynamic marking is present.

Second system of the piano introduction. The right hand continues the melodic line. The left hand continues the rhythmic accompaniment. A loco. marking is present above the right hand.

Third system of the piano introduction. The right hand continues the melodic line. The left hand continues the rhythmic accompaniment. A piano (p) dynamic marking is present.

First system of the vocal entry. The right hand is labeled "1st VOICE". The lyrics "Yes, 'tis the Indian drum, The woods and rocks a -" are written below the staff. The left hand provides a harmonic accompaniment. A pianissimo (pp) dynamic marking is present.

Second system of the vocal entry. The right hand continues the vocal line with the lyrics "round, Echo the warlike sound, Echo the warlike sound, They". The left hand continues the harmonic accompaniment.

espress.

come, they come, they come, - - - they come, - - - they come.

SECOND VOICE.

Hark, 't is the In - dian

Yes, 't is the In - - dian drum; The woods and rocks a - - round,

drum, - - - The woods and rocks a - - - round, - - Echo the warlike

Echo the warlike sound, Echo the warlike sound, They

sound, Echo the warlike sound, They come, they come, they

come, - - - they come, they come, - - - Hark!

come, - - - they come, they come, - - -

Hark, 't is the Indian,

Hark! Hark! 'tis the In - dian drum; The woods and rocks a -

Hark! 'tis the In - dian drum; The woods and rocks a - round,

drum; - - - The woods and rocks a - - - round, E - - - cho the warlike

The first system of the musical score for 'The Indian Drum'. It consists of three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Hark! Hark! 'tis the Indian drum; The woods and rocks a -'. The piano accompaniment provides a rhythmic foundation with chords and moving lines in both hands.

round, a - - - round, E - cho the war - - - - like sound,

E - cho the warlike sound, E - cho the warlike sound, They

sound, E - cho the war - like sound, They come, they come, they

The second system continues the vocal melody and piano accompaniment. The lyrics 'round, a - - - round, E - cho the war - - - - like sound,' are followed by 'E - cho the warlike sound, E - cho the warlike sound, They sound, E - cho the war - like sound, They come, they come, they'.

They come, - - they come, they come. - - - Yes, 'tis the Indian

come, - - - they come, - they come. - - - Hark!

come, - - - they come, - - they come. - - -

TROMBA. *pp*

The third system concludes the piece. The vocal parts sing 'They come, - - they come, they come. - - - Yes, 'tis the Indian come, - - - they come, - they come. - - - Hark! come, - - - they come, - - they come. - - -'. The piano accompaniment features a section marked 'TROMBA. pp' (pianissimo) with a trill (tr) in the right hand.

drum; - - - - The woods and rocks a - - - round, - - E - - - cho the warlike

Hark! Hark! 'tis the In - dian drum; The woods and rocks a - -

Hark! 'tis the In - dian drum; The woods and rocks a - round,

sound, E - cho the warlike sound, They come, they come, they

round, a - - - - round, E - cho the war - - - - like sound,

E - cho the warlike sound, E - cho the warlike sound, they

come - - - - they come - - - - they come - - - - Yes 'tis the Indian

they come - - - - they come they come - - - - Yes 'tis the Indian

come - - - - they come - - - - they come - - - - Yes 'tis the Indian

cres. *mf* *f* *pp*

drum - - - the drum Yes, 'tis the Indian

drum - - - 'tis the drum Yes, 'tis the Indian

drum the In - - - dian drum 'tis the Indian drum - - -

mf *pp*

drum - - - the drum, Hark! hark! they come, hark! hark! they

drum, 't is the In - - - dian drum, Hark! hark! they come, hark! hark! they

't is the In - - - dian drum, Hark! hark! they come, hark! hark! they

mf *pp*

come, hark! hark! they come, they come, they come.

come, hark! hark! they come, they come, they come.

come, hark! hark! they come, they come, they come.

tr *pp* *dim* *pp* *dim* *pp* *dim* *pp*

WORDS BY MRS. HEMANS.....MUSIC BY T. B. PHIPPS.

ANDANTE.
AFFETTUOSO.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo and mood are marked 'ANDANTE. AFFETTUOSO.' The score consists of several systems of staves. The first system shows the vocal line with the lyrics 'Oh!' and the piano accompaniment. The second system continues the vocal line with 'call my brother back to me, I can - not play a - lone - - - - The Sum - mer comes with' and the piano accompaniment. The third system continues the vocal line with 'flow'r and bee, Oh! where's my brother gone? - - The but - ter - fly is glanc - ing bright A -' and the piano accompaniment. The fourth system continues the vocal line with 'cross the sunbeam's track, - - I care not now to chase - its flight, Oh! call my brother' and the piano accompaniment. The fifth system continues the vocal line with 'back!' and the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *mez*, *mf*, *p*, *dolce*, *sost.*, *cres*, *mf*, and *sfz*.

He would not hear my voice, fair child!
 He may not come to thee,
 The face that once like spring-time smiled,
 On earth no more thou'lt see.
 A rose's brief, bright life of joy,
 Such unto him was giv'n;
 Go! thou must play alone my boy,
 Thy brother is in Heav'n!

And has he left the birds and flow'rs?
 And must I call in vain?
 And through the long, long summer hours
 Will he not come again?
 And by the brook, and in the glade
 Are all our wand'rings o'er?
 Oh! while my brother with me staid,
 Would I had lov'd him more!

*The small notes are for the second and third stanzas.

THE MERCY SEAT.

COMPOSED AND ARRANGED FOR THREE VOICES, BY OLIVER SHAW.

1st. TREBLE.

2d. TREBLE.

BASE.

PIANO FORTE.

From ev' - - - ry stor - my wind - - - that blows, From ev' - ry

From ev' - - - ry stor - my wind - - - that blows, From ev' - ry

From ev' - - - ry stor - my wind - - - that blows, From ev' - ry

swell - ing tide - - - of woes, There is a calm, a sure re -

swell - ing tide - - - of woes, There is a calm, a sure re -

swell - ing tide - - - of woes,

treat— 'Tis found be - neath the mer - - - cy seat, 'Tis found be -

treat— 'Tis found be - neath the mer - - - cy seat, 'Tis found be -

'Tis found be - neath the mer - - - cy seat, 'Tis found be -

neath the mer - - cy seat

neath the mer - - cy seat.

neath the mer - - cy seat.

There is a place where Jesus sheds
The oil of gladness on our heads;
A place, of all on earth most sweet,
It is the blood-bought mercy seat.

There is a scene where spirits blend,
Where friend holds fellowship with friend;
Tho' sunder'd far by faith, they meet
Around one common mercy seat.

There, there on eagle-wings we soar,
And sin and sense molest no more,
And heaven comes down our souls to greet,
And glory crowns the mercy seat.

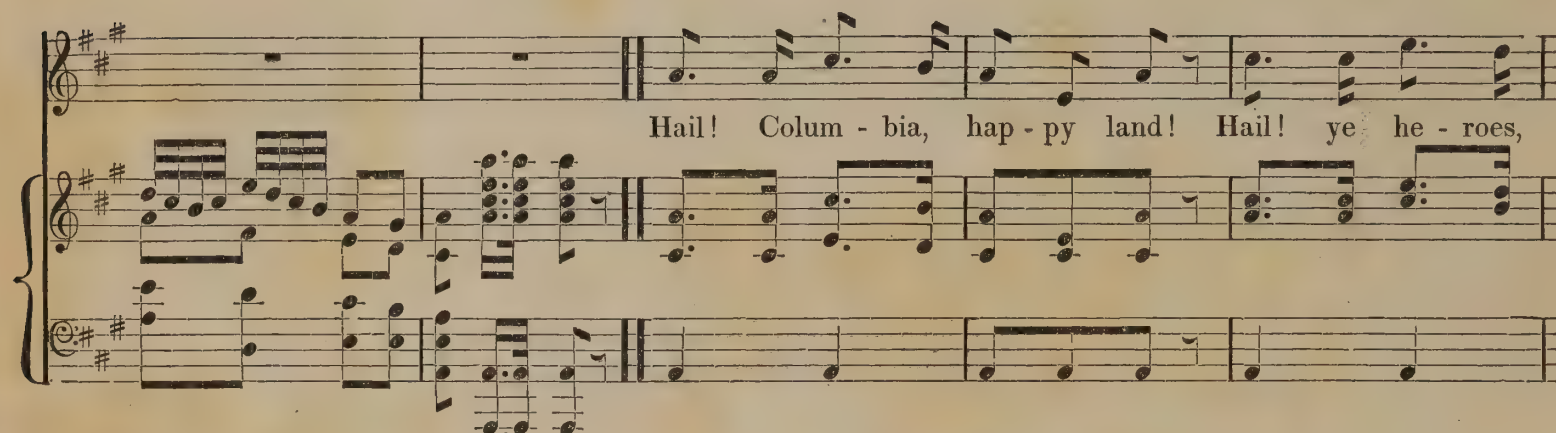
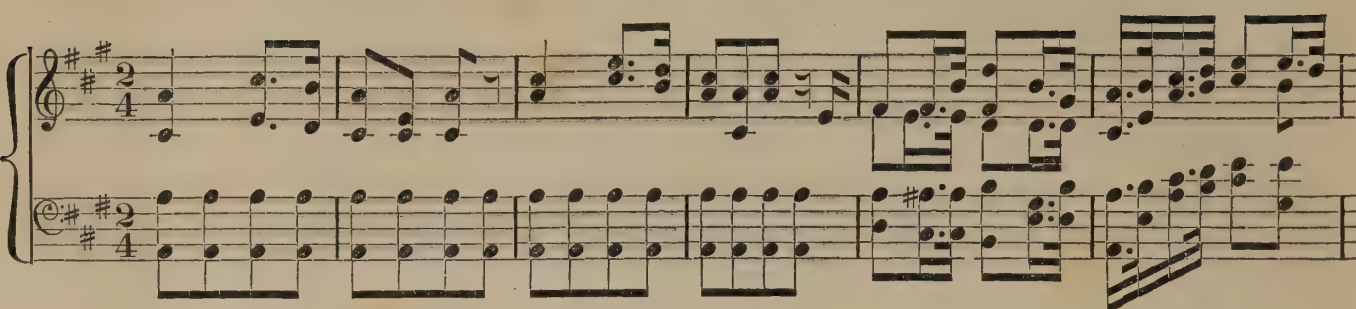
ORGAN PIECE.

COMPOSED BY RINCK.

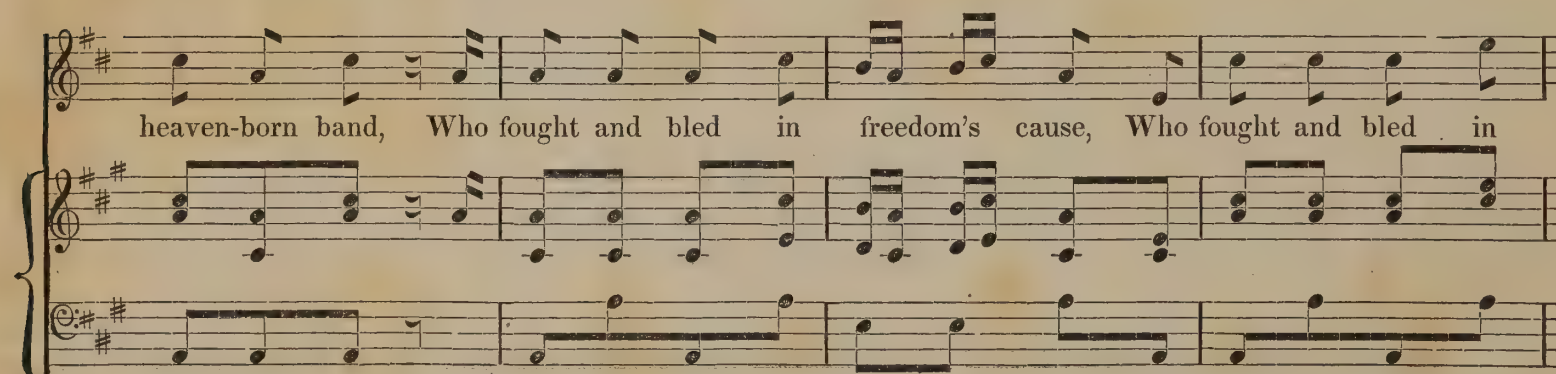
HAIL, COLUMBIA!

NATIONAL AIR, WITH THE ORIGINAL WORDS.

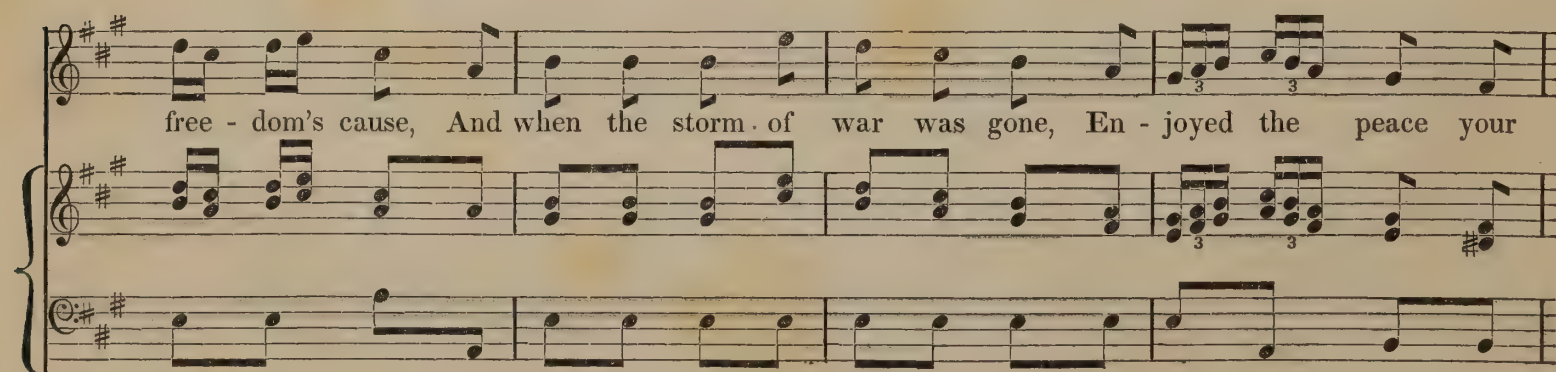
MAESTOSO.



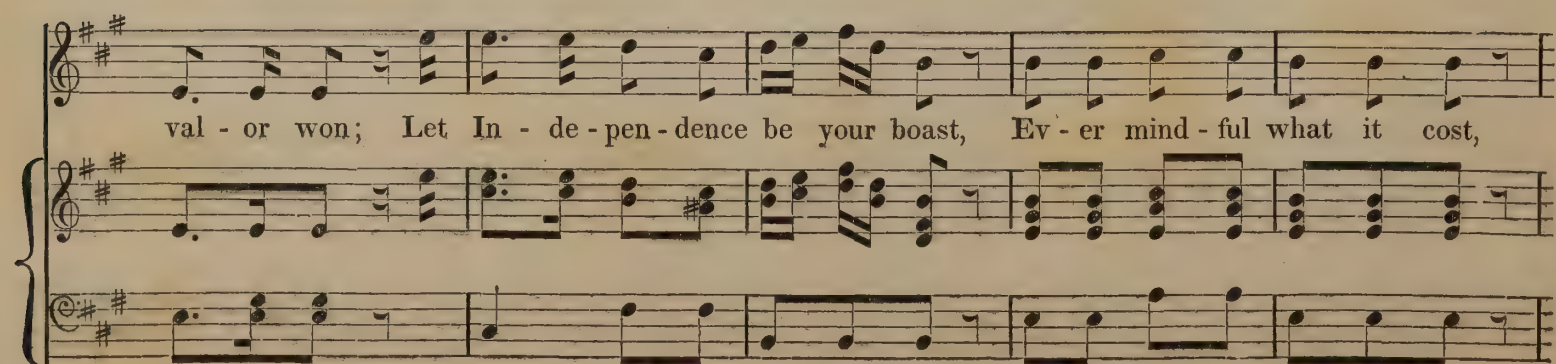
Hail! Colum - bia, hap - py land! Hail! ye he - roes,



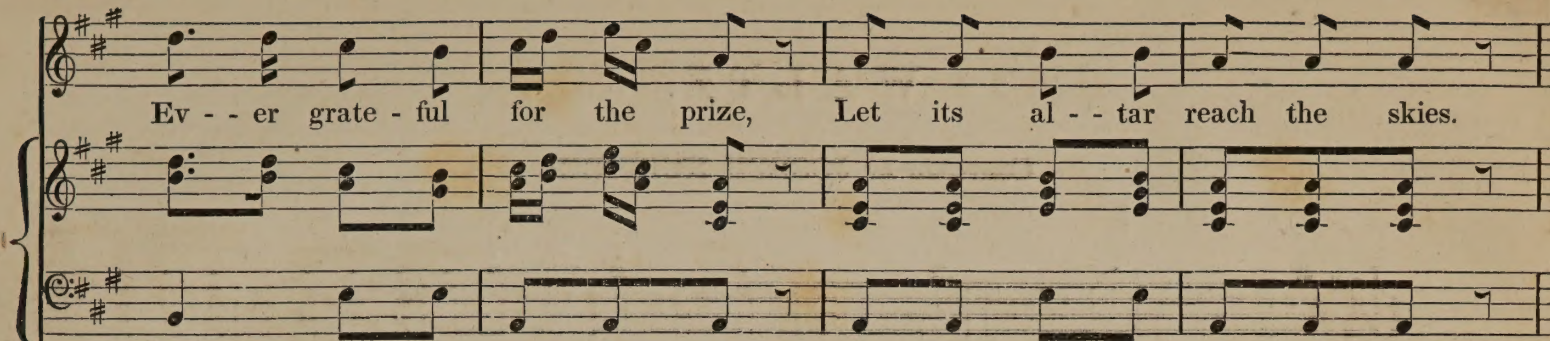
heaven-born band, Who fought and bled in freedom's cause, Who fought and bled in



free - dom's cause, And when the storm of war was gone, En - joyed the peace your

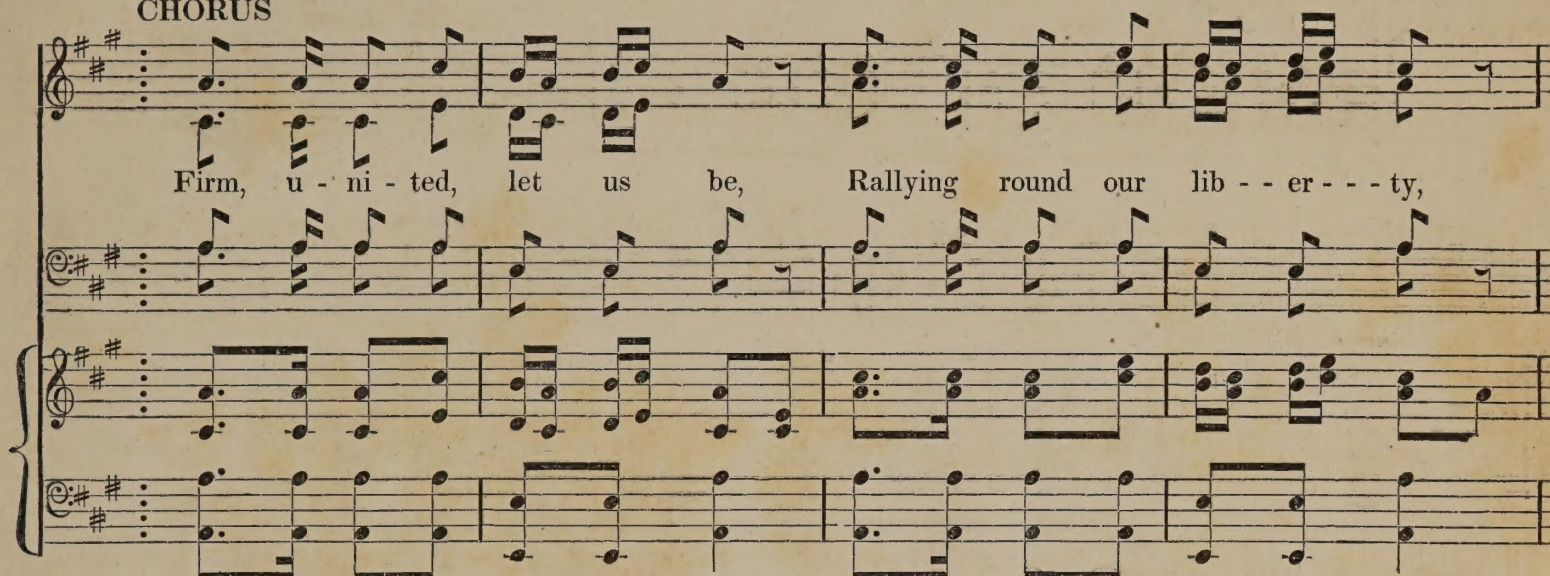


val - or won; Let In - de - pen - dence be your boast, Ev - er mind - ful what it cost,

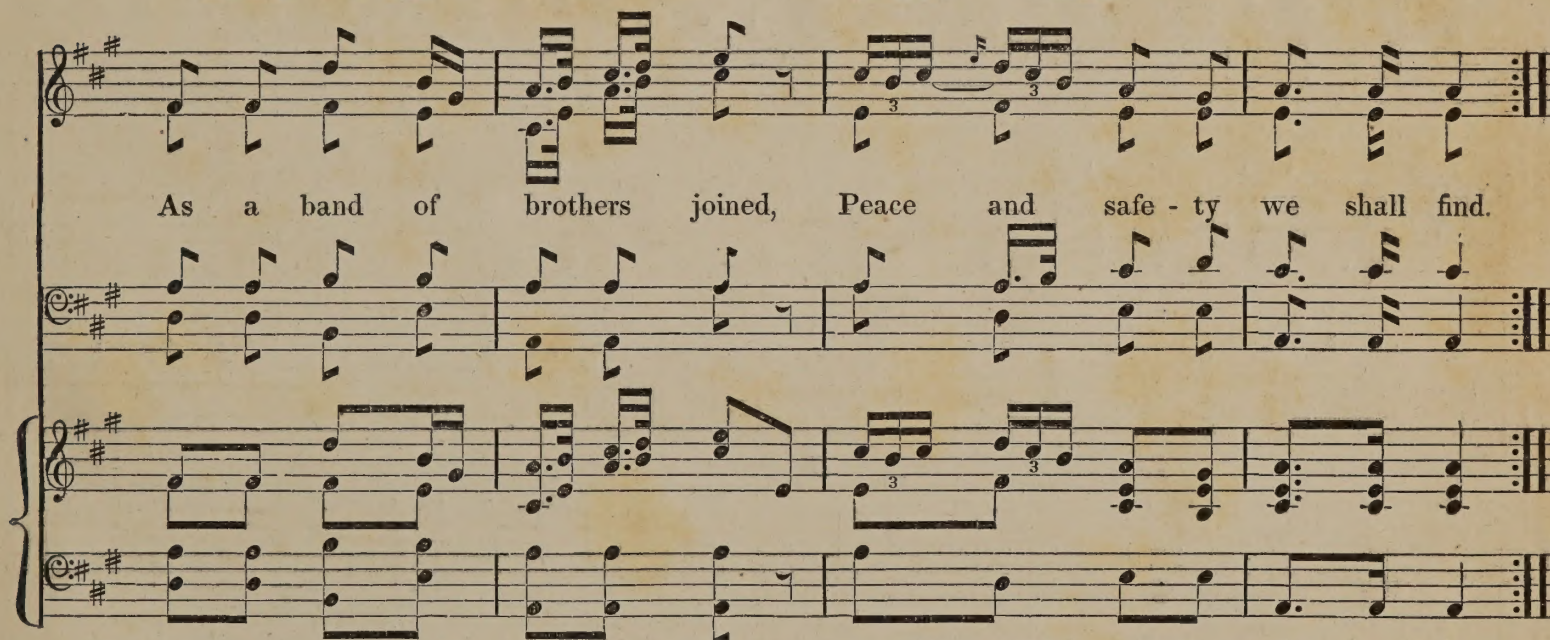


Ev - - er grate - ful for the prize, Let its al - - tar reach the skies.

CHORUS



Firm, u - ni - ted, let us be, Rallying round our lib - - er - - ty,



As a band of brothers joined, Peace and safe - ty we shall find.

Immortal Patriots! rise once more!
 Defend your rights, defend your shore;
 Let no rude foe, with impious hand,
 Let no rude foe, with impious hand,
 Invade the shrine where sacred lies,
 Of toil and blood, the well earned prize;
 While offering peace, sincere and just,
 In heaven we place a manly trust,
 That truth and justice may prevail,
 And every scheme of bondage fail!
 Firm, united, &c.

Sound, sound the trump of fame!
 Let WASHINGTON's great name
 Ring through the world with loud applause!
 Ring through the world with loud applause!
 Let every clime, to freedom dear,
 Listen with a joyful ear;
 With equal skill, with steady power,
 He governs in the fearful hour
 Of horrid war, or guides with ease,
 The happier time of honest peace.
 Firm, united, &c.

Behold the chief, who now commands,
 Once more to serve his country stands,
 The rock on which the storm will beat!
 The rock on which the storm will beat!
 But armed in virtue, firm and true,
 His hopes are fixed on heaven and you
 When hope was sinking in dismay,
 When gloom obscured Columbia's day,
 His steady mind, from changes free,
 Resolved on death or LIBERTY.
 Firm, united, &c.

W A L T Z.

COMPOSED BY JOSEPH KÜFFNER.

The musical score is written for piano and consists of several systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1: The first system begins with a forte (*ff*) dynamic marking. It features a series of chords and single notes in both the upper and lower staves.

System 2: The second system includes first and second endings, marked "1st." and "2d.". It features a forte (*f*) dynamic marking and a crescendo (*cres*) marking.

System 3: The third system continues the musical theme with various chordal textures and melodic lines.

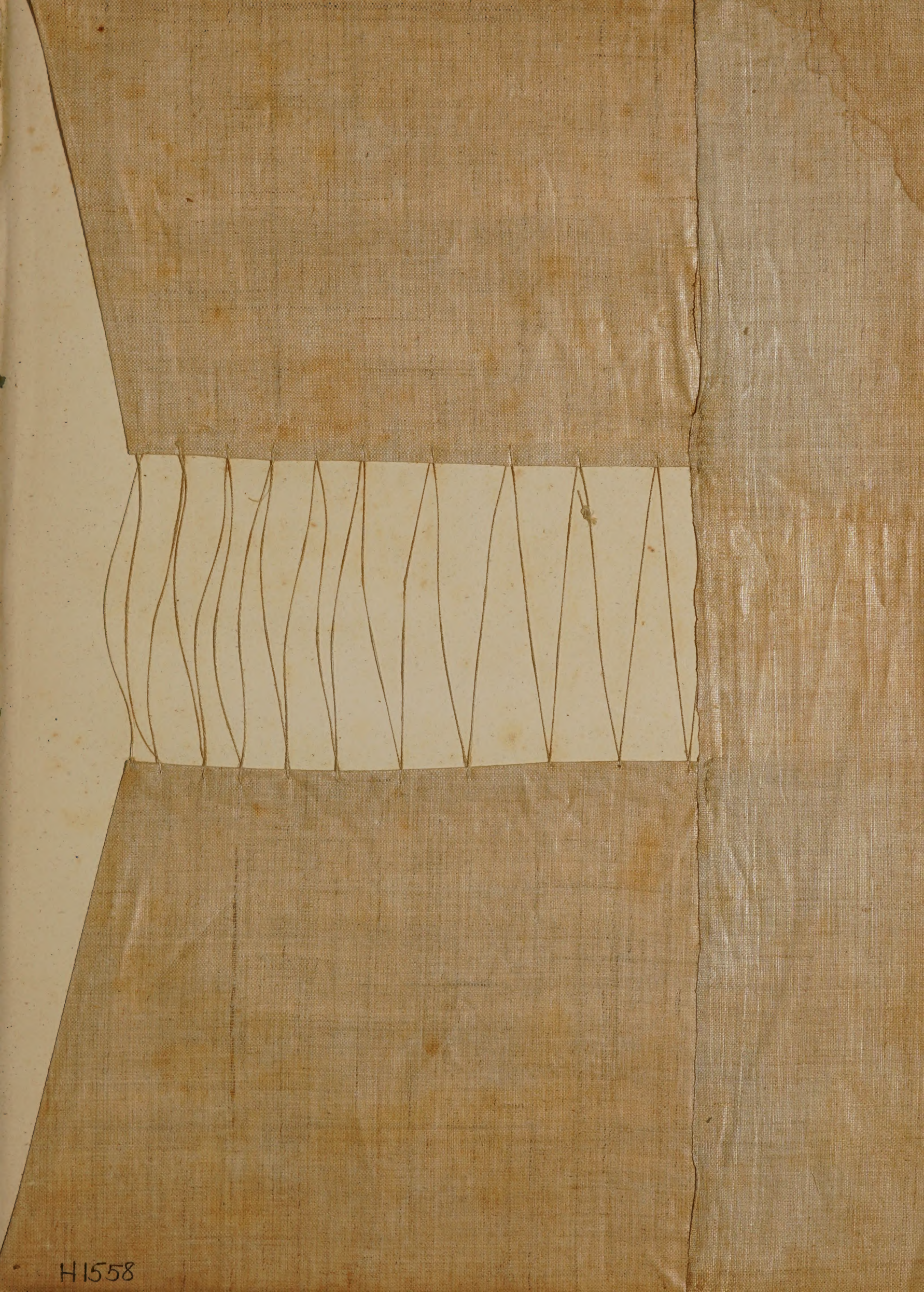
System 4: The fourth system includes piano (*pp*) and forte (*ff*) dynamic markings, indicating a change in volume.

System 5: The fifth system is the beginning of the **TRIO.** section, marked with a piano (*p*) dynamic and the instruction *leggieramente.* (allegretto). The time signature changes to 3/4.

System 6: The sixth system continues the Trio section with various musical notations and a crescendo (*cres*) marking.

System 7: The seventh system includes first and second endings, marked "1st." and "2d.". It features a piano (*p*) dynamic marking and a crescendo (*cres*) marking.

System 8: The eighth system concludes the piece with a double bar line and the marking **D. C.** (Da Capo).



H1558

